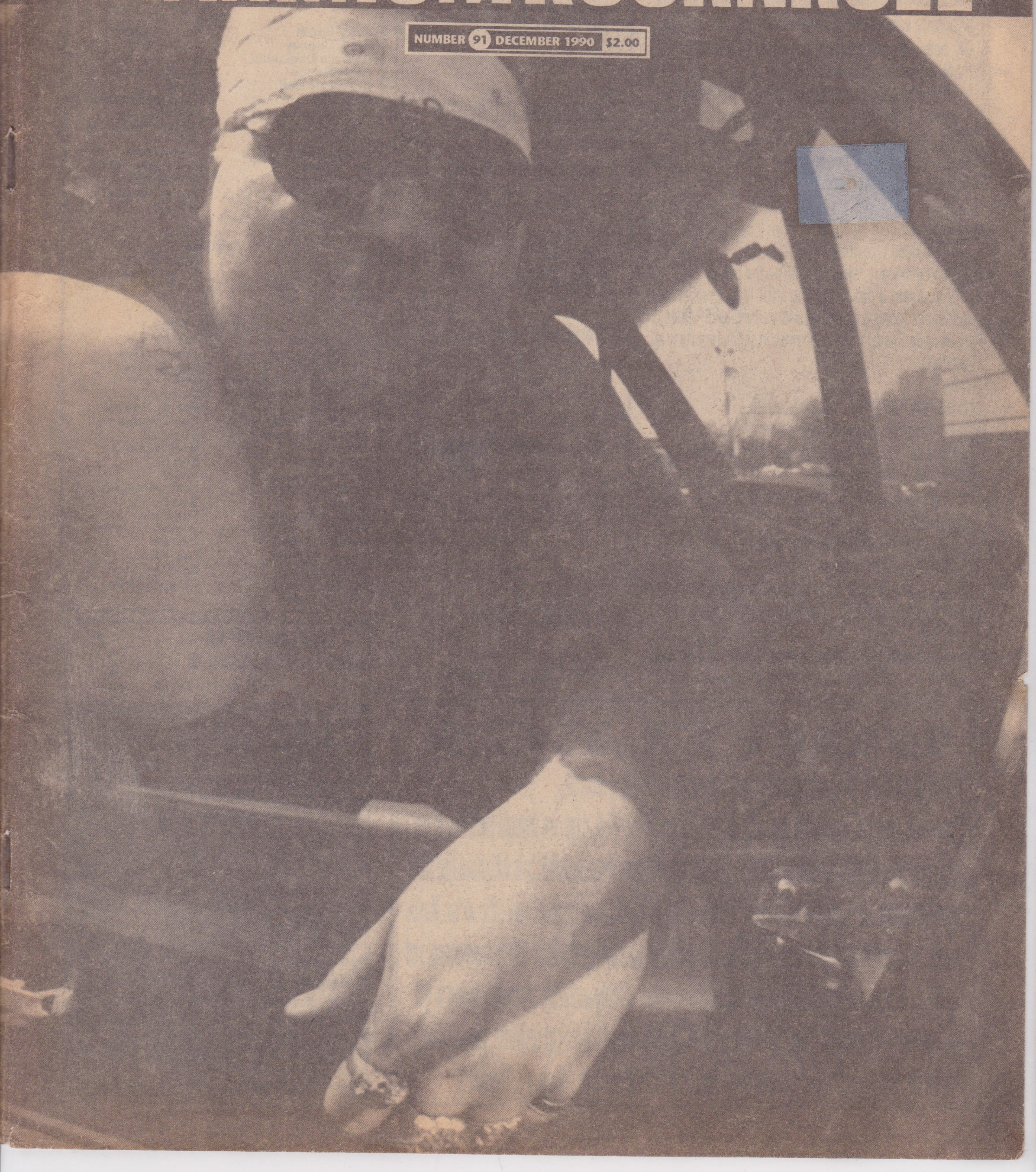
MAXIMUM ROCKNROLL

NUMBER 91 DECEMBER 1990 $2.00



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT....................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:

1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:

1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

MRR NEEDS:

INTERESTING INTERVIEWS

(send with pics/lyrics)

BOOK REVIEWS

(send with xerox of cover)

WELL RESEARCHED ARTICLES

(send with graphics)

ORIGINAL ARTWORK

(make back-up copies)

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BOOTLEGS

MRR is going to run an article/discussion on the subject of bootleg records.

Since there are so many coming out in the punk/hardcore scene these days, we thought we'd like to get comments both from those who are issuing the records and from those artists/labels who have had their material booted. We were hoping to get it in the January issue, but have received very little so far. Maybe people are afraid to write, but they should be aware that all submissionsd will be totally anonymous, and we don't ask booters to include any info that might give their identity away. We are mainly trying to get opinions on why people are involved in this process. So, because of the lack of response, we will delay this for two more months, and ask that people get their statements in by February 7. Thanks!

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KCPR San Luis Obispo, CA 91.3FM Mon 11PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUSR Ames, IA 91.5FM Mon 9PM
KZUM Lincoln, NE 89.3FM Weds midnight
KZUU Pullman, WA 90.7FM Weds
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WMHB Waterville, ME 90.5FM Thurs 8PM
WUMF Farmington, ME 100.5FM Mon 9PM
WVFI Notre Dame, IN call station
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Pomme Louviers, France 101.1FM Sat 5-7PM
Radio Mega Valence, France 99.2FM Sun 8PM
Radio 100 Berlin, Germany 103.4FM Fri Midnight

RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

SUBSCRIPTIONS:
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
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U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE: Back issues # 32, 35-38, 40, 42-52, 53-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-90 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words/$3! Cash only!!!

COVER: Pic by Sean Cox, Layout by Joz

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

MARTIN SPROUSE
CITIZEN FISH-Free Souls...LP
PEGBOY-Three Chord Monte-12"
JEFF DAHL GROUP-Ain't Got Nothin-45
RED SCARE-Street Life-45
BORN AGAINST-Eulogy-EP
MR T EXPERIENCE-Making Things With Light-LP
ENOLA GAY-Censored Bodies-EP
V/A-Endangered Species-box set
QUEERS-Grow Up-LP
CRINGER/HOPEFUL MONSTERS-split EP
CLAW HAMMER-Double Pac Whack Attack-2EP
NATION OF ULUYSSES-EP
Dear Jesus-#37-zine & BORN AGAINST -EP
No Answers-#9-zine
Murder Can Be Fun-1991 Datebook-zine

TIM YOHANNAN
ANKRY SIMONS-Ami-Hardcore-EP
AWKWARD SQUAD-Waking Up The Dead-EP
DOWNCAST-EP
DUMB-EP
ENOLA GAY-Censored Bodies-EP
MANSON YOUTH-EP
MR T EXPERIENCE-Making Things With Light-LP
PEGBOY-Three Chord Monte-12"
QUEERS-Grow Up-LP/VERMIN-Living Together-LP
RANCID HELL SPAWN-Chainsaw Masochist-LP
UNDERMINE-EP
Y.U.P.-The Hippoes From Hell-LP
V/A-Panx Vinyl Zine 007-EP
V/A-Pay To Go-EP
V/A-Tearing Down The Barricades-LP

CHRIS DODGE
ROLLINS BAND-Turned On-2LP & live
VICTIMS FAMILY-White Bread Blues-LP
END TO END-EP
CARCASS-live
BORN AGAINST-Eulogy-45
NUCLEAR ROACH-We Could Care-TP
V/A-San Jose Is Throwing Up-TP
ICE CUBE-Amerikkka's Most Wanted-LP
DISRUPT-EP
BLOOD-Recognize Yourself-EP
BIG SATAN INC-EP
ANGRY SAMOANS-Return To Samoa-LP
GREEN DAY-EP
LIIMANARINA-Juutalaiset-EP
V/A-Pay To Go-EP

KARIN GEMBUS
DOWNCAST-EP & No Answers-#9-zine
CITIZEN FISH-Free Souls-LP
CAUSTIC-EP
SEVEN SIOUX-EP
NUISANCE-TP
RAGS-EP
PEOPLE'S COURT-EP
MANSON YOUTH-EP
NIRVANA-Sliver-45
IVY LEAGUE-Gub-EP
HEADSTRONG-TP
FORCED DOWN-Stifled-2EP
BORN AGAINST-Eulogy-EP
DUMB-Pleasure Park-EP
Dear Jesus-#37-zine & BORN AGAINST -EP

MIKE LA VELLA
V/A-Endangered Species-box set
SURGERY-Nationwide-LP
NORTHERN BUSHMEN-EP
COWS-Slapback-45
NIRVANA-Sliver-45
SUPERCHUNK-LP
SLUDGEHAMMER-EP
SEAWEED-Deer Trap-45
STUMP WIZARDS-Too Young To Die-45
HELIOS CREED-Boxing The Clown-LP
COFFIN BREAK-Lies-45
BARBED WIRE DOLLS-EP
SONIC YOUTH-That's All I Know-45
CASUS BELLI-Punishment-45
V/A-Wheel-EP

JOZ
PEGBOY-Three Chord Monte-12"
NAKED RAYGUN-Raygun.....-45
MR T EXPERIENCE-Making Things With Light-LP
VICTIMS FAMILY-White Bread Blues-LP
HUSKER DU-Drug Party-EP
V/A-Endangered Species-box set
BIG BLACK-Kerosene-LP
LARD-Last Temptation Of Reid-LP
ALICE DONUT-Mule-LP
GREEN DAY-EP
FUEL/PHLEG CAMP-split EP
ROLLINS BAND-Turned On-2LP
SONIC YOUTH-Kool Thing-45
COSMIC PSYCHOS-Slave To The Crave-LP
COWBOY KILLERS-Press And Run Like Hell-LP

LALI DONOVAN
PEGBOY-Three Chord Monte-12"
GREEN DAY-EP
PEOPLE'S COURT-EP
PARASITES-Pair Of Sides-LP
UNDERMINE-EP
LIBIDO BOYZ-Childhood Memories-EP
MR T EXPERIENCE-Making Things With Light-LP
VICTIMS FAMILY-White Bread Blues-LP
CITIZEN FISH-LP
QUEERS-Grow Up-LP
CONTRAPUNCTUS-Burning-45
CRETINS-Come Back Of The Re-Teens-EP
COWBOY KILLERS-Press And Run Like Hell-LP
BENT-Pickle Noodle Pfeiffer-TP
MONDAY COMES-Sometimes I Wonder-EP

WALTER GLASER & HOPE COONEY
NIRVANA-Sliver-45
DOWNCAST-EP
No Answers-zine
WARTIME-EP
FUEL/PHLEG CAMP-split EP
FLUID-EP
JAM-Peel Sessions-EP
COMRADE-TP
SONIC YOUTH/LAUGHING HYENAS-live
FU MANCHU-EP
LIBIDO BOYZ-Childhhod Memories-EP
DICKLESS-12"
SILVERFISH-LP
ROLLINS BAND-Turned On-2LP & live
SISTER DOUBLE HAPPINESS-45

ANDREW SPEAR
100 FLOWERS-100 Years Of Punishment-CD
BOSS HOG-Cold Hands-LP
W.S. BURROUGHS-Dead City Radio-LP
HELLCOWS-Carrot Show-EP
BIG CHIEF-Glare-45
SEAWEED-Deer Trap-45
CASUS BELLI-Punishment-45
V/A-Endangered Species-box set
SISTER DOUBLE HAPPINESS-Don't Worry-45
THEE HEADCOATS-Heavens....-LP
Drawn And Quarterly-#3-zine
Dope Guns & Fucking Pick Up Your Video Deck-vid
LAUGHING HYENAS-live
UNREST-live
Chemical Imbalance-zine

JON VON
PEGBOY-Three Chord Monte-12"
COSMIC PSYCHOS-Slave To The Crave-LP
YOUNG FRESH FELLOWS-Divorce #9-45
UNDERMINE-Wrong In Me-EP
LURKERS-Powerjive-LP
AMERICAN RUSE-Hard Junk Meat-LP
TEENAGE KICKS-Bad Beat-45
FUEL/PHLEG CAMP-split EP
CRINGER/HOPEFUL MONSTERS-split EP
PARASITES-Pair Of Sides-LP
LIBIDO BOYZ-Childhood Memories-EP
ELECTRIC FERRETS-Into My Brain-EP
NECRACEDIA-Fight For Change-EP
JEFF DAHL GROUP-Ain't Got Nothing-45
V/A-Here Ain't The Sonics-LP

BLACKLIST MAILORDER

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San Francisco, CA 94103

415/255-0388

Blacklist is a non-profit mailorder operation that is fighting the clampdown on independent releases by establishing a true independent mailorder business that makes honesty and efficiency a priority. We carry an ever-evolving selection of punk, hardcore, ska, noise, psych, post-punk, and garage pop from around the world, plus a large selection of fanzines, books and political journals. We operate with a low 30% mark up on all domestic music and a 20% mark up on all other material. We try to fill orders within 3-4 days of receiving them. We have new material coming out every day! Oct '90 catalog out now!

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POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 7.0% sales tax. Please note that cassettes are the same weight as 7"s and compact disks are the same weight as a 12" or album.

	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Overseas surface
• Initial charge, mixed (12's & 7")	1.00	3.00	5.50	7.40	4.60
• Initial charge 7"s only	1.00	1.00	2.30	2.80	4.60
• Each additional LP	0.20	0.60	2.70	3.70	0.75
• Each additional 7"er	0.10	0.20	0.70	1.00	0.30

!!! NEW ZINES !!!

PRINTED MATERIAL HAS DIFFERENT POSTAL RATES - CHECK CATALOG, WRITE OR CALL US FOR INFO........

Artist	Title	size	Price	Country	Description	new	Weight
Alarm	Vol. 2 #1	print	.60	USA	political news journal	b	2 oz.
Anarchy	#26 Autumn '90	print	1.45	USA	"Anti-work" issue, with Anar	b	5 oz.
Black Flag	#200 (Sept 90)	print	0.75	Scotland	Anarchist newspaper - poll ta	b	2 oz.
Can of Worms	Can of Worms	print	5.10	USA	cool collage/commentary sat	b	14 oz.
Chasing Rainbows	#1	print	0.35	Scotland	Mini Zine full of thoughts & d	b	1 oz.
Chasing Rainbows#2/T	Split Zine!	print	1.70	Scotland	4x5 1/2 format double zine.	b	3 oz.
Factsheet 5	#38	print	1.80	USA	over 100 reviews of music, z	b	8 oz.
Frighten the Horses	Summer 1990	print	2.90	USA	" a document of the sexual	b	4 oz.
Gunderloy, Mike	Why Publish	print	2.55	USA		b	4 oz.
Ink Disease	#16	print	1.50	USA	excellent review section - ove	b	9 oz.
La Herencia De Los Mu	#10 Monster Cover	7"pri	4.80	Spain	in Spanish, hip stuff, w/ Raur	b	
No Answers	#9	print	3.60	USA	w/ Fuel, Downcast, Admiral,	b	8 oz.
No Record Deal	No Record Deal	print	6.00	USA	A GRAPHIC WAR ON CONSU	b	10 oz.
Raising Hell	#22	print	1.50	UK	w/ Force Fed, Godorrhoea,	b	2 oz.
Resistant Harmony	#4	print	1.50	Australia	w/ Stikky, Arm The Insane,	b	4 oz.
Shocking Pink	#8	print	1.45	Scotland	Lesbin oriented zine w/artic	b	3 oz.
Shocking Pink	#9	print	1.45	Scotland	Focusing on Lesbian issues-"	b	3 oz.
Storm Warning	#16 (Oct 90)	print	0.85	USA		b	1 oz.
Taste of Latex	Fall 1990, #3	print	2.20	USA	sex zine with drawings and p	b	3 oz.
The Urinal	#3	print	.40	USA	w/ Unrest, Trenchmouth, and	b	1 oz.
Twisted Image-Set	7 sets of old Twisted In	print	10.00	USA	set of Ace's fist 7 Twisted Ir	b	17 oz.
Ungawa	#2	print	3.00	England	the world of "Pin-ups and Pu	b	5 oz.
World Perspectives	#8	print	1.75	USA	world news from internationa	b	2 oz.
Wrong Conclusion	#4	print	.90	USA	Dead Milkmen, 24-7 Spyz, Al	b	2 oz.
X Y Zine	#2	print	1.50	USA	w/ MDC, GO!, NOFX, many m	b	3 oz.
Deggial	#6	print	.85	Finland	interviews, letters, reviews	b	1 oz.

Artist	Title	size	Price	Country	Description
Accused	Hymns for the Deranged	LP	6.85	USA	more of their strong metalcor
Afterwords	Afterwords	LP	6.10	USA	GA band that has that powerf
Antidpash	Katastash Kwdynoy	LP	7.80	Greece	
Astakask/Roland's Gos	Sistadonsen	LP	7.75	Sweden	
Bad Samaritans	Live Fast Die Stupid	7" E	1.95	USA	
Badgewearer	This Basis is not a Joy	7" E	2.95	UK	
Bastard Squad	Hardcore Revolution	LP	7.50	Australia	
Bedlam Hour	Corn Dances EP	7" E	2.30	USA	SC melodic, hooky, S. Cal sc
Better Off	Better Off	7" E	2.35	USA	
BGT	Brutal Glockel Terror	7" E	3.25	Germany	
Blitzkrieg Boys	Back From Nowhere	LP	7.50	Germany	
Blitzkrieg Boys	Blitzkrieg Boys	7" E	3.00	Germany	re-release from '88, catchy F
Bosstones	Devil's Night Out	LP	6.10	USA	fast-paced, upbeat ska mixed
Breakdown	'87 Demo	7"EF	2.60	USA	NY Moshcore
Breathless	Three Times and Waving	12"	6.30	UK	moody, industrial UK stuff
Brents TV	Lumberjack Days	7" E	2.30	USA	Neato fun Kingston Trio meet
Brotherhood	Words run as thick as blood	LP	7.45	USA	songs from 7", cass, comps,
Capitol Punishment	Jody is my Bloody Love	7"EF	2.70	USA	THE godlike first EP!!!!
Cerebros Exprimidos	Mas Suici Dios	LP	7.20	Spain	really good strong '77 punk sc
Chrome	Half Machine Lip Moves	LP	6.80	USA	re-issue of incredible 3rd LP,
Citizens Arrest	A Light in the Darkness	7"EF	2.40	USA	way scalding searing kick-ass
Crimpshrine	Lame Gig Contest	LP	8.75	USA	great melodic punk-available
Cringer/Hopeful Monst	Cringer/Hopeful Monsters	7"EF	2.35	USA	good punk from Cringer, hars
Dag Nasty	Can I Say	LP	6.20	USA	great Minor Threat style harc
Death Squad	Noise Commands Respect	7" E	2.60	USA	
Didgits	Hornet Pinata	LP	6.65	USA	great new immensely rockin,
Dizzy Satellites	Dizzy Satellites	7"	1.50	Germany	great versatile and accomplis
DNA	Halloween Tapes	7"EF	2.00	Sweden	decent fast hardcore
Exoteracy	Exoteracy	7" E	2.60	USA	
Face Value	Coming of Age	7"EF	2.75	USA	more traditional H.C unity-co
Fidelity Jones	Piltdown	12"E	4.80	USA	diverse mix of world beat, fu
Fishwife	Chad	7"EF	2.50	USA	good straight-ahead well-prod
Forced Down	Stifle	2 7"	3.90	USA	
Fu Manchu	Fu Manchu	7"	2.35	USA	heavy dirgefest, Stooges me
Fuel/Phleg Comp.	Fuel/Phleg Comp.	7" E	2.30	USA/Can	Lots o' cool rhythmic punch a
G-Whiz	G-Whiz Weight Loss Plan	7"EF	2.60	USA	good melodic poppy punk
General Concern	Satan is a Smartypants	7" E	2.35	USA	
Head First	Back in Control	7"EF	2.25	USA	hard, powerful progressive H
Hogan's Heroes	Hogan's Heroes	LP	6.40	USA	Moshy, moshy - Straight Edg
Holy Rollers	As Is	LP,C	6.20	USA	Great rockin DC band
Holy Rollers/Julian Exp	Wheel	7" E	2.90	USA	
Hostages Of Ayatollah	Simply Too Much Nothing	LP	5.50	Germany	great melodic varied hardcor
Identity	Identity	7" E	2.95	Sweden	Way cool melodic hardcore!
Instant Justice	Instant Justice	7" E	2.75	USA	
Israelvis	Heart to Heart Politics	LP	9.90	Norway	interesting mid-tempo punk sc
Jon & the Nightriders	Live at the Whiskey	LP	4.00	USA	great surf stuff, out of print,
Kaufman, Lance	They Dug Up Elvis	7" E	2.55	USA	Psycho Peter Gunn insanity c
KBO	Forever Punk	LP	7.80	Yugo	
Killdozer	For Ladies Only	LP	6.80	USA	all covers, Killdoz. does Bad
Lubricated Goat	Psychedelicattesen	LP/C	6.90	Australia	more twisted acid/noise/weir
Milkshakes	Showcase	LP	6.90	UK	the hippest & coolest '60s r
Mr. T Experience	Making Things with Light	LP	6.65	USA	Good songwriting proliferates
No Lessons No Talent	Frozen Flames	LP	7.45	Germany	good strong catchy punk
Opossums	Marsupial Eruptus	LP	6.00	USA	rootsy rock ala Replacement
Outcry	Outcry	12"E	2.00	USA	strong hardcore from '85
Paper Tulips	Insects	LP	6.65	USA	good melodic punk sound, rer
Rancid Hell Spawn	Chainsaw Masochist	LP	9.40	England	
Sceptical Confidence	Sceptical Confidence	7" E	3.00	Germany	
Scream	No More Censorship	LP	3.50	USA	
Stormand	Stormand	12"	4.15	Sweden	
Stumpwizards	Fan Club Single	7"	3.35	USA	2 power sludge tracks, one o
Suburban Propain	Suburban Propain	7" E	2.60	USA	
Swiz	Hell Yes I Cheated	LP	6.10	USA	strong, solid, fast hardcore
Thee Mighty Ceasars	Cowboys Are Square	7"	2.70	UK	60's beat/garage greatness
Toasters	Thrill Me Up	CAS	6.25	USA	totally great melodic ska-USA
Trbngr	Route Zero	7" E	3.25	Sweden	
Trench Fever	Sunday Morning	7"EF	2.40	UK	good quick, melodic punk w/
V/A	Colorado Crew III	2 7"	4.30	USA	w/The Fluid, Warlock Pincher
V/A	Ein Tausendstel Dusseldorf	7" E	3.00	Germany	w/ Sceptical Confidence, Vir
V/A	Juppi	7"EF	2.50	Finland	raw Finnish punk/HC comp.,
V/A	Lost & Found Box set	5X7"	19.50	USA	rarities from Bored Youth, M
Victims Family	White Bread Blues	LP	6.65	USA	3rd Lp full of ultra-tight jazzy
Yobs	The Wild Hunt	LP	2.00	USA	odd, fast-tempo, folk-edged
Seizure	Seriously Delirious	LP	6.00	USA	
Stench	Saltair	LP	5.80	USA	

Dear MRR,

I'm writing in to ask that you take Mykel Board's column and give it to someone who knows what the fuck they're talking about. Mykel proved to me he doesn't have a clue in your Sept. 1990 issue.

I like to hear thought-out, educated opinions, but hearing someone base AA when they really know nothing about it makes me think that it's just bullshit not worth wasting ink over.

Obviously Mykel knows nothing about alcoholism. It *is* a disease, genetically inherited. Mykel thinks that his alcoholic friends can "just drink less. No meetings. Just stop. Dry out for a while. Then drink like normal people: a beer or two every day and then get smashed to oblivion on weekends." (That's normal?) Anyway, I am a recovering alcoholic and a member of AA, and believe me, I've tried to drink normally (basically just at parties, on weekends, etc.) — I think almost every alcoholic has. I just doesn't work that way. Even if an alcoholic can control his/her drinking for a while, eventually they will wind up where they were before: mentally, physically, and emotionally fucked. I don't want to live that way. That's why I and millions of others have joined AA. And it makes a big difference.

Mykel also says: "They feed you some kind of god or *being greater than oneself* mumbo jumbo."Nobody pushes anything on anyone in AA. People choose what to believe and what not to. It seems to keep more people sober when they feel that they're not alone in their fight, no matter what. It is VERY hard to do it alone; for me, it is an impossibility. Willpower doesn't cut it — this is not a matter of willpower, it is a matter of addiction.

When an alcoholic hits a mental, physical or emotional bottom, he or she is usually willing to try anything. AA works for a lot of people. It doesn't work for some. That's life.

Mykel also expresses some shock that his alcoholic friends are only — gasp! — 25 years old. well, suprise! There's no age limit on alcoholism, you just have to be able to reach the liquor cabinet, or find your older sibling's stash, or shoulder tap for beer after that junior high school dance, just enough to trigger the alcoholic inside. I'm 15 years old. I drank from the time I was 10 until almost my 15th birthday. Now I've got almost a year sober. There are young alcoholics everywhere, and the numbers are increasing.

Alcoholism is an inherited disease, but nobody MADE me drink. I don't blame society, or my ancestors, or anybody but myself for my disease. I made the decision to drink. It was my choice 100%.

So, Mykel, your big deal about responsibility is way off base as far as I'm concerned. I take full responsibility for my life and my actions. NOBODY EVER MAKES MY CHOICES FOR ME. I don't drink or use drugs because I don't want to make my life like it was. I would love to be "society's victim" and have everyone else take care of me and the things that I've done. But I'm not society's victim and I know. All of my sober friends that i've talked to agree.

Proof that you're really full of shit hit me when I continued reading to find the statement: "If you're an alcoholic, of course you can't control your drinking. Alcoholics can't." Gee, I could have sworn about 4 paragraphs ago you gave your alcoholic friends the wonderful "remedy" of just drying out, then proceeding to alcohol-induced oblivion...

Your criticism of various laws caught my attention, too. You're right about the helmet laws — people should have a right to spill their heads all over the roads if they want to. And people could ask that guy to put out his cigarette. The point is drunk drivers kill people every day. Second-hand smoke kills thousands of people every year. Once you step into that car even after a couple of beers, you endanger the lives of everyone around you. Once you light up you pollute the lungs of everyone within breathing distance. And that, my misguided friend, is a perfect example of the principle you hate of letting people choose for you.

So, bro, wise up and get your shit straight before you spew it all over an otherwise cool mag.

I'd like to hear any other opinions on AA, or anything else, for that matter, so write, everybody!

Sam Ott/ 1112 Monterey Vista Way/ Encinitias, CA 92024

MRR & Readers,

Continuing "Days Of Our Hardcore Lives," I'd like to comment on some recent stuff. First Michael Broyles, in #89, brought up a point about my name (guess his Mom taught him not to use those "cuss words"). Sit down for a minute guy, and try and distinguish between the real issues and superficial nothings. If you're really concerned about their issues, great, that shouldn't be affected by the signature at the end of the letter. I don't expect you to "follow me," I don't want people to like me for my name, or to like me at all for that matter and I don't need to be left alone. I write about what I feel is important and I've gotten much positive feedback, so I guess there are others out there who feel similarly. Read into the issues and feel free to ignore me. This isn't a popularity contest and I'm not running for some office. I'll use whatever name I want to and it matters not at all. Out of 5 billion humans, I am only one.

Next, Anthony Scardigno, in #90. You've had a tough life (just like everyone else), so now you make excuses and leach onto whatever scene can make you feel like "a man." Pathetic child. To quote Straight Ahead, "You know everything about nothing. You have no idea. None."

Is anti-homophobia becoming a trend? GOOD! I'll take a non-judgmental attitude over your violent, macho bullshit anyday. This "faggot" supported the NY HC scene for 5 years with his fanzine, Bullshit Monthly, and helped out a lot of NY HC bands, as well as bands all over the U.S., by starting the All-Ages, low-door-price HC matinees at ABC-NO-RIO, a club where violence and egotistical attitudes are not welcome. I guess us "Fags" can be HARD too , huh? I don't need to prove anything to you, or act "old-school," unlike your hero Steve Martin, who tells us every sentence, how long he's been in the scene, all the bands he's been in... I don't care if you've been in the scene 2 weeks or 10 years, who the fuck are you to judge me? Violent dicks are one reason why CBGB'S and so many other clubs stopped doing HC shows (too many ambulances, Einstein). Violence is dumb and you're the proof, grow up!

And sorry, Tony, SICK OF IT ALL and KILLING TIME, still work day jobs. Hate to disillusion your fantasy hero worship.

Oh, and dig those new hardline EPs. Lovely Sean, techni-color violence. Has the edge gone dumb? To the John Brown AKC: If you use a capital "F" for French, and "P" for Polish, obviously you should use a capitol "C" for Canadian. Simple, huh? Good, then don't use a capital "B" for Black if your not using a capital "W" for White. I'm completely Anti-Racist, but your politically correct grammar doesn't prove anything, it just makes you see out of it.

To the anti-Mykel Board people: annoying isn't he? Every once in awhile, though, he brings up a good point. But, anyway, life moves on. I left NY in early September to go hitchiking, and I've been around much of this country, which is very beautiful — deserts, mountains, forests, cornfields, small towns, big cities... wow. Whenever you get the chance, see as much of it as possible. Airplanes suck eggs.

If you've written me, I'll write back, but it takes some time for my mail to be forwarded. Sorry for the delays, please use the below address for all correspondence & GO! orders. Don't write to the old GO! address of EVACUATE RECORDS.

We played our last show, by the way, Aug. 25th, 1990, at ABC-NO-RIO. Our 3rd 7" EP, "Why Suffer?" Should be out on FOREFRONT RECORDS (order from their advert in this issue).

We'd like to thank everyone who helped us out on our summer tour with BAD TRIP. Booking us, feeding us, sheltering us, talking to us, coming to see us. We really appreciated everything and hope you enjoyed it all. Take care.

Mike Bullshit c/o Esneider/ 80-50 Baxter Ave #125/ Elmhurst, NY 11373

P.S. One last point. ABC-NO-RIO is a club, not an ideology. Not everyone there agrees with San McPheeters or Dave Koeing (lots of times I know I don't). It's a club, dammit, Tony, and you don't have to kiss anyone's ass or change your hairstyle to come down and hang out. You just can't be a dick and act tough and start fights.

Dear MRR,

Hello this is Paul from NJ/PA Breakforth and Unite fanzine, writing with a few thoughts to share.

First off, I would like to comment on Sam Shiffman's article in issue #89. As a participant in the NJ hardcore scene for quite some time, as well as living in the same area as Sam, I feel qualified to speak about his comments. Yes Sam, you did at one time do a lot for the scene in the form of shows, but that was then and this is now.

I went to most of the shows you did, but also recall that several were canceled and it was never your fault. Personally I am tired of hearing you talk about how much you've done, how great your sacrifices are, and especially your ponderings on why PED was so persecuted. Maybe because we were all SICK of hearing you talk about them. But now, long after their demise you still babble

on about how wonderful they are and how aside from your monumental efforts no one does anything for the scene.

As stated, Sam's contributions were all well and good but have been over and done for more than a year. And let's be honest here, Sammy, you are far from the selfless burden carrier of hardcore you try to make yourself out to be. I can see two flyers here in my room that say "Sam Shiffman presents" and recall that at these shows you made no small deal about telling the audience you put on the show, and don't fight because you'll get in trouble.

Finally you have the nerve to say Randy Ellis (of Trenton's City Garden's, a club whose average door price is $10 for four bands) is the "only promoter who still does shows almost anywhere on the East Coast." If you ever bothered to read MRR other than in the sections you talk, you would find the book your own tour section. There you would see listed a place called ABC-No-Rio in NY which is about a whopping 30 minutes from you by train. Ever been there Sam? They do hardcore matinees every Saturday, featuring 4-6 bands for $4-5. But of course you don't know this because you are too busy lamenting the fact that no one appreciates you to actually visit such places. Contrary to what you think, you don't have to "travel 2,000 miles to cite an example" of a decent place for shows. It's time to step out of the past Sam, and open your eyes instead of running at the mouth.

Second, some of you may remember me writing in awhile back about SCHISM Records. Apparently John Porcell and Alex Brown (of Judge and Gorilla Biscuits) don't bother to read things like MRR because ONE YEAR and 8 MONTHS later I have yet to receive my order. I am through begging for my stuff. John and Alex are simply money-hungry scum who care nothing for other people, except when they can exploit them. If you are still supporting these bands, think about the fact that they have ripped off countless of dozens (I know of about 6 people personally) and you can bet that when the cash is gone in HC, they'll be as well. Thanks for the time, and I welcome all comments.

Paul/ Breakforth (school address)/ 927 Madison Ave/ Apt #21/ Scranton, PA 18510

Maximum Rock'N'Roll

Obviously Larry Livermore has no fucking idea who I am or what I'm all about. Comparing what I do as merely shock value in his column (Oct. isse) only shows his ignorance and lack of knowledge concerning me. My shows are complete reality. The only realities that I fucking know. For me, it's a therapeutic release, revenge and to test the boundaries, and to test all boundaries of life and law at my cost. If it seems shocking, that's because my life has been lived well past the extreme excelleration known to mortal mankind and that my demons are fierce. What I do comes from my mind like a machine gun. With my body being the bullets and anyone in my way a target. I'm not trying to be funny, amusing or shocking Mr. Livermore and I certainly don't need you or anybody else to feel sorry for me, because I can take care of myself in any situation. You also mention originality. A lot of people of people come along and start shit that they can't finish. I'm here to to get the job done. I'm the annihilator. When I'm released you will see me and feel it. The mission will continue.

If you want to talk shock Livermore, GWAR and a few others come to mind. There is a big difference. They will entertain you and I will fuck you up.

GG Allin/ 206045/ Adrian MI Prison Facility

Dear MRR and readers,

It seems to me that MRR is getting pretty negative. I don't know how many columns I've read that slag the punk scene. The music sucks now, the unity isn't there, etc. etc.

Well maybe I'm just young and naïve, but I think that's bullshit! There are tons of great bands out there. Every punk show I've seen has been great. Fuck it, everything about it is great!!! Fuck the bands like Social Distortion who have apparently grown too cool to stick to the underground. For every band like S.D. there are a gazillion bands to take their place with music much more intense and lyrically much more emotional!

Is there anyone else out there who thinks this way? I think most all of you do. Even Lawrence Livermore seemed a bit negative in issue #89. I still love Lawrence's stuff, and he is a lot older then I am, so maybe he knows something I don't. But I don't care, I love every little essence of the punk culture. Every god damn bit of it. I love playing live, seeing bands live, listening to the music!

Enough of the negative talk, let's hear more of the great stuff about punk rock.

I've also heard some slagging of the "teenage Love shit" lyrics. So what! These lyrics are obviously the strong feelings of the person who wrote them. Who cares if they're about meeting a boy/girl that you like a lot! My band, Dr. Gonzo, has lyrics like that. I wrote them, because it's the way I feel, straight from the heart. And if it ain't straight from the heart it don't mean shit. I wish I could take credit for that beautiful collection of words, but Lawrence takes that!

Don't be negative about punk music, be positive. Listen, live and love. Be happy about punk rock. I'm sorry that I had to lay all this happy horse shit on you, but it's time for happy stuff. I'll answer all of you, especially those who seem to be happy as fuckin' shit. If you're thinking I'm just a late born hippy or something, fine. Draw flowers and happy face everywhere. Smile and be fuckin' happy! Love,

Richie/ 930 Harrison Ave/ Carson City, CO 81212

MRR:

I'm writing to say thanks for giving our tape a "bad" review in your September 1990 issue. You said that we were too angry, too negative, and that our lyrics need to go deeper. It turned out that quite a few people feel the same as we do. We got a very good response from the review, and we sold a lot of our tapes. You see, we do have a lot of anger because we are amgry at what is going on this world. Although we do not offer a solution to all these problems, we figure by confronting them in our lyrics maybe someone listening might have a solution. In other words we want to open people's eyes. We also want other bands to know that sometimes a bad review might not be as bad as you think it is. Just keep doing what you do. You can contact us by writing to: The Detrimentz/ 201 W. 7th St. Apt. 5/ Thinodaux, LA 70301. I would appreciate it if you would print this letter in your next issue. Peace - The Detrimentz

Dear MRR Letter Writers and Classifieds Contributors:

Lately, I've been getting pissed off by the frequent occurrences of a couple of things in this great zine. So, listen up, and let's get two things straightened out...

l) SOCIAL DISTORTION was, is and hopefully will always be a great band. Ness & Co. have been doing it for a long time; and, if they are now enjoying a recent success, more power to 'em. I hope that they have motivated other bands to stick it out and even allow their music to expand in different directions.

2) Classified advertisers: Fuck you and your MISFITS/SAMHAIN/DANZIG boots, test and first presses, and pink and green polka dotted 7" shit. No one gives a fuck and ain't gonna send you $40 for your warped and scratched shit.

Just sharing a few thoughts—
John from San Jose

Dear Friends,

There are several things I have had on my mind lately, and I thought that this might be a good place to discuss them. Please bear with me if this letter is pure gibberish. I think many people may agree with me about these situations. Of course, some others may not. It is those people that this letter is really for.

The first thing I am concerned about is record prices. No, not collector prices (although those are outrageous also) but just first-release 7"s and albums. Why do some record companies insist on charging $3.50, $4 and even $5 for an EP? I'm no expert, but I don't think that vinyl costs have gone up that much. Isn't the point of music to share feelings and talent with others? How can that happen when an interested party can't afford the damn thing? I've seen albums going for upwards of eight bucks, too. Let's not turn punk into a clone of the commercial music industry. I am especially pissed off when I see singles that have the same songs on them as the album. Duh

Don't buy a record just for the new packaging. The easy solution to this outrageous bullshit is to not buy the record. Don't let people take advantage of you. Wait until the band plays your town, then make a live tape. So what if it doesn't have a lyric sheet! Share your records with your friends. A letter to a company explaining why you're not going to purchase the release would help too.

The other day I was at a show where four bands played. When the third band set up and started they were almost immediately met with cries of "You suck!" and "Get out of here!" from a small portion of the audience. They ended up playing only about five songs because of the crowd response. However, I happened to be enjoying their music and didn't get to see them play longer because of this. My live tape was ruined also because between every song you can hear booing.

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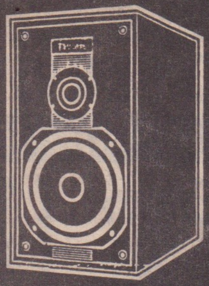

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My point is that if you go to a show and a shitty (in your opinion) band plays, no one is forcing you to listen. LEAVE! Don't ruin it for someone else there. At least the band had the courage and motivation to buy instruments, practice, then get up and perform in front of strangers. Punk is not about intolerance. Give them a chance to do their thing. Everyone starts somewhere. In my eyes, a poor band doesn't suck, but the person booing them does. Your pal, Phoenix

Sheer Terror,

If you can't get people to come to your shows, Sheer Terror, adjusting your attitude will help a lot more than bitching about Unisound. I was honest with you from the time you called me. Can you say the same? I reinforced most of our crowd is straight edge — you said no problem. You knew that their was only one and a half weeks to get the word out (I spent extra time and money — I mailed 1,000 flyers to PA and NJ, and took an extra 500 to South Street two times. I've spent half the time and effort on local bands shows, who aren't on vinyl yet, and gotten two or three times as many people. I guess they know people who actually like them). I explained to you before you decided to take the show that no way could I guarantee you $300 for the night. You decided to take the show under those conditions. You said no problem, you have a big following. I'm sorry, 40 people at a show with 3 other bands is not a big following. It's a maybe I can pay the rent if I don't eat next week following.

It's not easy when you're trying to make a name for your band, and it's not working — but it's not the people at the shows fault, or the other bands fault, or my fault. Why be an asshole? You can't bully us into conformity making us loyal Sheer Terror fans. To me it doesn't matter how many people are at a show, the important thing is that everyone has a good time.

Unisound provides the PA and lights for our bands, we also have a half pipe and we're open two times a week for free skateboarding (short plug). Sheer Terror came in two cars, and after hasseling the other bands, had to borrow their equipment to play. They played for 30 or 45 minutes. I had to explain to them over and over that I couldn't let them swill beer in the all age show. They insisted on going first because they didn't want to hear the other bands.

Looking back I should have paid them what they were worth — nothing, but, I gave them $200 dollars out of my pocket. They demanded $300 (which didn't exist) and threatened to kill me if I didn't give it to them. Then Sheer Terror knocked over my power amps and broke windows. About the girlfriend, the girls hand was buried in my lolly-pop jar, so I removed it from the lolly-pop jar. You shouldn't steal.

I called Sheer Terror the next day, and they promised to send me $150 to repair the damage. I'm still waiting. Sheer Terror, if you're thinking about harassing us again, give it a break. My phone is tapped, I've already talked to the police, and I will not mind prosecuting you. Just so you know, I wouldn't have written this if you hadn't lied about me.

Jake Unisound/ Reading, PA/ (215)372-5827

Dear MRR and Lali,

I sent you a tape to be reviewed, and there were some errors. My address and name: it is Jerme Spew/ 2450 Cypress/ Box 101/ Oakland, CA 94701.

Then Lali you stated that the songs on the tape were already available. The tape consists of ANGER MEANS (Descend, Dirty Windows) even though they are a great band, they have no releases to date. The RADICTS (6 of them). This is what they wanted me to record; a live song was to be used but no one at Gilman had a good recording. The DERELICTS (Bullet For Fifi/ Sharon Needles) is the only stuff they own, and is out of print. ADMIRAL (Brother, Seasonal), I did those before I saw their 7" ad. CORRUPTED MORALS (Be All You Can Be, Peer Pressure) was what I got from them. The CONDITIONZ (More Violence, The Truth About This Town), they asked me to use those songs. The VAGRANTS (Gone, Forever), 'Gone' is done live, and 'Forever' has not been released before. REACTION (Bastard, Impress), Nathan sent me the demo, and I thought it was good. He didn't mention the 7" to me. P.T.L. (Pit Bull, Moshing Is For Morons), 'Pit Bull' is done live, and Moshing is unreleased.

I also put $2 and info for a classified ad. I don't see it in the last MRR. It stated that for $4 ppd. you get 45 min. of muzak. Like you said 9 bands 17 songs from Synthetic productions. Jeremy Spew/ 2450 Cypress St/ Box 101/ Oakland, CA 94701

P.S. What happened to the DIY attitude? Is that used only to call people sell-outs? Yes, I know the note with the tape was cheezy, and that I didn't first class you the tape, but at least I don't use an already big zine as a power trip.

Jeremy,

Geez, y'know, some days it just doesn't pay to get out of bed. Okay Jerme, I obviously made quite a few mistakes in my review, and for that I sincerely do apologize; on the other hand, $4 for a poorly recorded tape strikes me as a bit ridiculous. I realize that you have your own costs to cover, but in turn you must realize that we get tons of tapes around here, and we can't give everyone a great review simply for the fact that it's D.I.Y. (as opposed to your "reasoning" that you got a lousy review, because we're these evil megalomaniacs). Like I said I apologize about the mistakes I made, and I hope that this rectifies it. As for the classified, I can't say what happened to it. So send it in again, and I'm sure we'll be happy to print it. Other then that what can I do besides flagelatte myself for a bit... Lali

Dear MRR,

Having been a reader of MRR for a fair while now, I have been curiously studying the large increases in the so called "straight-edge" movement and in particular the large number of S/E record labels that have been set up in this time. I have noticed that a lot of these labels have been set up by very young people. This to me isn't a bad thing but what I can't seem to come to grips with is HOW these young straight-edgers get the money to set up their own labels? Here in Australia, an independent record labels costs a wad of time and money to set up. I myself would love to be able to do it but of course the money side of it really makes it hard (I am currently saving!). This is what I don't understand about S/E's being able to set up record labels at ages 17-20. I really want to know where does all this money come from? I'm 21 and I certainly don't have a few grand set aside to set up my own label and I'm sure my parents wouldn't give me the money either. So how the do they do it? I'm sure they don't bust their ass working 3 or 4 jobs to get the cash to do it. I mean, how many 17 or 18 year olds do you know have enough cash to set up a record label? The only ones I know are the ones whose parents are members of the elite, the upperclass leeches who are behind this screwed up society. How can S/E (as it has become now, not the original idea set out by Minor Threat!) claim to be H/C or punk when they are, as I see it a bunch of little rich kids pressing records with their parents money? Or maybe I've got it wrong perhaps they won a lottery or something, who knows? But to me the straight edge image that I see, is a right-wing, upper middle-class, predominately white, male-dominated movement that is not into freedom of choice but into dictating to people how to run their lives and what they should or shouldn't do with them. I don't know if this is the truth about it all but it's the general idea that I get from reading articles on S/E and reading letters by people such as Tony Victory. But don't get me wrong about S/E music though, I really enjoy most of it, it's just the whole "down your throat" attitude that I can't stand. Straightedge is a feeling, NOT a fashion!

Speaking for myself, I'm a vegetarian (for moral reasons, not because I've got "the edge"), I don't take drugs anymore and drink very rarely, but I don't feel that I have the right to force my views on others or tell them how to run their lives. Freedom of choice is what punk/hc is all about and S/E as I see it now is definitely not that. But then again perhaps I've got it wrong, perhaps there is more to the current S/E movement than meets the eye. I'm yet however been able to find this out. I can only say that this is my opinion on what I have noted from reading MRR and other fanzines and discussing with people their feelings on the matter. As for "Straight-edgers" themselves they are virtually non-existent here in Australia, which given the current image and attitude of it all is a good thing. Straight but not S/E, hoping for a change.

Yours in Solidarity, Individualism & Internationalism.

Greg Wood/ 19 Quick Rd Mitchell Park 5043/ SA, Australia

Dear MRR,

I wanted to take a few minutes to applaud Lance Hahn for his "guest opinion" protesting the cover story on the Dwarves (#90). I agree that their adolescent posturing barely deserves print space, much less the cover of MRR; I think Tim's decision to give them the spotlight in this issue reflects a lind of "jump on the bandwagon" mentality, i.e. waving the flag of controversy (as "Jesus" of the Dwarves accused SubPop of doing) in order, maybe, to attract attention. Or maybe Tim really and truly loves this band. The interview was certainly obsequious enough.

Maybe they represent something that Tim, as a "critic," is afraid but secretly longing to do. I mean, to get (marginally) famous by proudly being "politically incorrect" (attacking women, using drugs, swinging your dick around on stage), is maybe glamorous (?) and a vehicle to get "pussy," but it's nothing new. Like the Dwarves said themselves, it's all been done before, by GG, Iggy and countless others, no doubt, who never made the cover of MRR. So why couldn't the space have been devoted to something a little more challenging to MRR readers? Seeing this kind of boy-ego crud get so much attention is insulting to our intelligence.

A similar argument arose recently when the magazine Flash Art put the controversial artist Mark Kostabi on the cover of the summer 1990 issue even after Kostabi had made some incredibly cruel and ignorant comments about AIDS. And guess who had the byline on the interview? Yep, the editor of the magazine (Giancarlo Politi). In the article, he included some statements of protest from other critics in little boxes, much as Tim let Lance write a little column in the same issue. But in the end, the chief editors (is it fair to say Tim Yohannan is a chief editor of MRR?) have the final decision as to what goes on the cover of the magazine. In the following issue of Flash Art, Politi defended his choice, accusing those who attacked him and Kostabi of "cultural terrorism.... towards those whose behavior or ideas do not coincide with our own." Man, spare us the old freedom-of-expression argument again: when the editor gets accused of putting trash in his/her magazine, the cry of censorship is always an easy way out. Note the inviting comparison to 2 Live Crew on the cover.

No one is saying you should have censored the article on the Dwarves, Tim. But just because they're controversial doesn't make them groundbreaking, or even good; and we have come to have standards that high for the bands you put on the cover of MRR. Again, give your readers a little credit for recognizing shit when we see it. Thanks.
Liz Colker/ 1082 Post St. #306/ San Francisco, CA 94109

Hi Liz,

It's interesting to see that people are astute as to what's been on all of MRR's covers, and that they get bent out of shape so easiy when we go "astray."

Needless to say, I do like the Dwarves, not cuz they're drunken fuck ups, but because they epitomize something that is drastically missing from most of today's "punk" bands. They perform, meaning it doesn't look like they're up there practicing in front of a crowd. They get pissed, they endanger the audience, and they have fun. One tends to remember a Dwarves show, even if it only lasts 6 minutes, because they go off.

Being on the cover of MRR is not a seal of approval, but an accent on something. We put the Dwarves on because they do bring back an important and dwindling element in punk, and because we had some cool photos to do it with. And the we was fairly unanimous. There was no great discussion or controversy. Only after the fact did Lance object, and he wanted to voice that opinion in the zine, which is fine.

Hope you flip out next issue when we have Chumba on the cover. Love, Tim

Hello there,

MRR has always been a good magazine in my eyes, informative and often challenging and providing in-depth information. But in the October issue I was reading an interview with SUBWAY ARTS, a band from Luxembourg, and just couldn't believe that a zine like yours allowed a band like that to be featured. I'm referring to the question asked about Europe becoming "one" in 1992. They answered that they were against it because (quote)... lots of foreigners will come here, a bit further on... there are already 30% foreigners here, if the borders will open there will be a lot more. Question asked: You're afraid unemployment will get higher? Answer: Yes.

Well this sounds like racism to me, they're just a bunch of fucking conservatives. This bullshit usually comes from the mouths of rightwing politicians and is used as an argument against foreign labourers by ultra-rightwing parties, and, surprise, surprise, by fascists (neo fascists don't exist... there's nothing new about fascism!!).

I was really surprised that this bullshit was tolerated, especially because you don't tolerate racist, sexist and fascist material in your classifieds. I'd like to have an explanation. At the end of the interview there was a description of how their last show was ruined by nazi skins, well if such shit comes from your mouth (I'm referring to the things you said earlier in the interview), you can expect that morons like these to come to your shows. As for the anti-foreigner bullshit, I hope you'll soon realise that they're as human as you and I are. The only thing we haven't got in common is the fact that we aren't desperate to get a job and are willing to give up everything we have in the country we are born in.
Jos, SEEIN' RED/ Holland

P.S. Don't review bootlegs & "no address" records, 99% of us can't get them!

Anthony Scardigo,

You are such a festering pile of infected penis puss! Last year I lived in NYC and went to ABC-NO-RIO all the time. All the people who go there aren't gay and anti-homophobia is not a "trend" as you put it. Just because Mike put on shows there and was gay people didn't kiss his ass to be his freind because it was the "cool" thing to do. People were his freind because he's a great <u>person</u>. I feel sorry that you were brought up that way, but maybe you should start thinking for yourself because being so closed minded you are losing out on meeting some great freinds.

What's wrong with girls, huh?! I almost don't even want to get started on this part of your fucked up attitude. I am a female who is fucking sick and tired of people like you who have seemed to have crept into the scene in the past few years, especially since the invasion Revelation-style stuff. Towards the end of junior high school I got involved in the scene for the same reason you did, anger. But what I also noticed was an equal amount of males and females. Everyone involved seemed to be for the same reasons, mainly for the hatred for the way the world around them was. In the past 2 years I am sometimes one of the only females at a show. Gee, why is that? And why is it that the majority guys in the underground date "normal" females? Well could it be because of the meatheads with attitudes like you? YES!! I have never been grabbed at show in around the pit in Conn. R.I., or even reputable "hard" Boston, until this year. Unfortunately, it happen at show last winter at the Jersey shore (Killing Time, no less) and at the Channel this fall (3 x's in 1 show).

I'm also fed up with the assumption that if a female is at a show it's because A: her boyfreind dragged her there and he needed a coat rack, B: she's a whore and only there to pick up the band, and C: that they are dykes. I have news for you: we go to shows for the same reasons as many of the guys, for the music, energy and the politics of it all.

We are not the "weaker sex." Physically men's bodies are structure differently than ours. Our physical abilities are different. Women can give birth. If you are so fucking great why don't you try and push out an 8 pound sack of sand out your dick or your asshole. On strength, I don't think anyone can take a steel-toed DM in their face. Besides, anybody in a fit of rage can do a great deal of bodily harm to another. In 11th grade I kicked the shit out of a hick in the school cafeteria. I am not a huge person or in the best of shape.

I don't know. I'm just sick of all the people like you and the bands like this. The hell with those who sell out to the corrupt world, you're just jerks. I'm getting headaches from all this bullshit. Just face it — you're not underground, punk or hardcore, so stop calling yourselves it.

And one last thing Anthony — you're right, I don't have any balls, I have ovaries, you fucking shitnut .
Justine De Metrick/ 77 Park Dr #12/ Boston, MA 02215

Hello!

Well I haven't been able to get my hands on many of the recent MRRs recently due to the fact that the distributor that handles MRR to many of the record stores in Milwaukee has dropped magazines and fanzines. It seems that magazines don't make enough money for them. So if this is old news I apologize. Anyway, with all of the excitement about the "end of the cold war" and even the "end of history" (Fukuyama), I would like to submit some ideas for all of you out there to chew on.

The conservative right in America have been engaged in self-congratulation and are proudly claiming that "the cold war is over and WE won." They obviously feel that all of the recent changes in the Soviet Union and Eastern Europe can be viewed as a vindication of the hard-line containment policies of America in the post-World War 2 era. They go on to claim that America's democratic purposes are now attempting to be emulated throughout the world. This, I believe, is very clearly an extremely ethnocentric viewpoint. The democratic freedoms now being gained in Eastern Europe are no more the exclusive province of the U.S. than they are that of France, Australia or Norway. They are, rather, evolutionary. They are the result of the Western political heritage that has arisen from the

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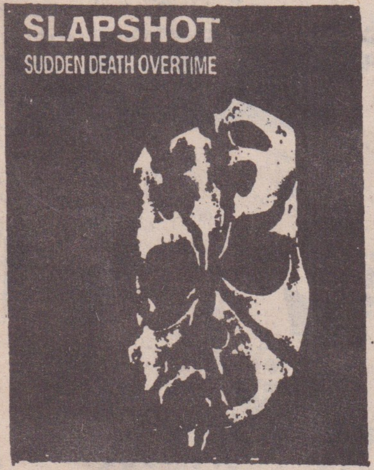

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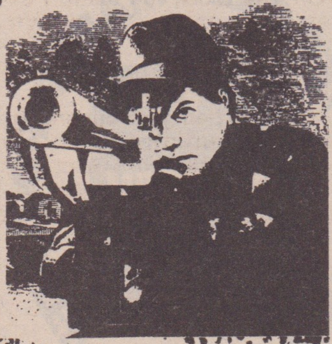

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NEMESIS

Greeks, and grown; through the Magna Carta and the Bill of Rights, parliamentary reform, the ideas of the Enlightenment, socialist thought and industrialism, and into the 20th century. The freedom gained was from Stalinism not Socialism. The kind of thoughts advocated by the ideological right serve to promote cultural arrogance. The thought of the end of American hegemony in the international scene is anathema to them.

The idea that it was the U.S. that emerged as the victor in the cold war seems to be a kind of psychological consolation to them as they are faced with the obviously severe social and economic difficulties facing America today. The freedom gained by the Poles and Czechs does not give the U.S. any type of advantages over Japan or the European Community. America is very clearly in decline in regard to the rest of the industrialized world in terms of education, infant mortality and general economic well-being. It is time to face reality and abandon the cultural arrogance that pervades the American media and political scene. The emerging international scene will not be bi-polar but multi-polar, with no clear hegemonic power. The current situation in Iraq will be used by conservatives to head off the cuts in the military, which for a while at least, seemed inevitable. It is also a situation in which the U.S. can show off its military muscle in defense of the multi-national oil interests. Hopefully, the emerging democratic governments in Eastern Europe will be able see and learn from the mistakes made by most of the western industrialized countries and develop a truly democratic form of government.

Well, I hope this all made sense. If any one out there agrees or disagrees with me, please feel free to write. Thanks.
Dan Gatewood/ 3432 S.45th St./ Milwaukee, WI 53219

MRR-

I read the letter from Elf in MRR #90. In it , Elf (a civilian) tells a girl to get out of the Navy by claiming to be homosexual. I don't think Elf is helping the problem very much. Homosexuality is by no means the easiest route out of the military.; in fact, in most cases, it is the hardest. 1400 people are drummed out of the Armed Services for homosexuality every year. That's about one a day for each of the 4 branches. 75% of these are women. Most of the people discharged from the service receive a "General Discharge - for the convenience of the government." Only those who play their cards right receive an honorable.

What's the difference, right? Well, if you serve at least one full year, and are discharged honorably, you are entitled to your GI Bill. That's $11,000 for college, enough for a 2-year degree (or a month-and-a-half at CalArts...). Do not claim to have done homosexual acts since you've been in. That is a crime under the UCMJ (Uniform Code of Military Justice), and anyone admitting to it is eligible for Court Martial *and* a Bad Conduct Discharge. With a BCD, it is impossible to get any kind of civil service of government funded job, not even the post office (not that you'd want to). The "cleanest" and most effective way of gaining separation from the military is this: Conscientious Objection. With all the action in the gulf right now, your command would rather you not accompany them if you have mixed feelings about it. If you are interested in separation, it's also best to do it now than risk charges of treason once you get to the gulf. If you are interested in gaining separation, write to: CCCO, 2208 South St., Philadelphia, PA 19146 or call (215)545-4626. West Coast, write to CCCO, 1251 Second Ave, San Fran, CA 94122 (415)566-0500. They will furnish you with a list of contacts and a booklet "Getting Out - A guide to military discharges." Also, ask for the pamphlet "It's Not Just A Job - It's Eight years Of Your Life." This pamphlet has some disturbing facts about the military. Did you know the unemployment rate among young veterans is 35% higher than civilians of the same age group? Finally hire a lawyer. Separation from the Service is a big step. Don't dick around or sign whatever they throw in front of you. Write to the Military Law Task Force, 1168 Union, Ste. 400, San Diego, CA 92101. They'll be able to help you out.

In closing, I'd like to say I'm sorry for the girl in Naval Training Center, Great Lakes. It's a horrible base. A half dozen of my friends were mugged on base, after dark. Many of the blacks form gangs and attack the whites (if you've been to the McDonalds on base, you've seen the l0-on-l's). Last Christmas, a man was even stabbed inside the base club.

I almost went up to NJP (Non-Judicial Punishment) for being "Neo-Nazi gang member" because I was a Skinhead. The S.H.A.R.P. posters in my locker were conveniently ignored. My current command has banned tie-dyed t-shirts because they are "Drug-Related." Even if they have "The New Kids On The Block" on them. I don't even bother wearing my Greenpeace shirt anymore. They won't even let me off the ship with it. In short, there's no room in the service for alternative-ness."

Well, I've bent your ear enough. I hope someone out there in the military reads MRR (besides me and the girl in Great Lakes), and sees this letter. If you decide to get out, let me know. I hope you can use the information I've given you... but as my shipmate Dan Shock is fond of saying, "there can be no words of wisdom from a man who shaves his head."
FCSN Eric Thibodeau/ F-Div USS Missouri/ FPO San Francisco, CA 96689-1120

Dear MRR,

I'm writing about a little mistake you've made in the September issue.

In the record review you wrote the name of my band, LES JEANES (which means nothing in French) instead of LES JEUNES (which means "the young ones" in French).

It's a bit annoying. We've had a couple of letters from people thinking there was two different bands (LES JEANES in MRR and LES JEUNES playing gigs around their neighborhood). So, we will be really pleased if you could clarify this error. Thanks.
Les Jeunes

Dear MRR and readers,

I know that there have been too many letters written about this subject, and another one isn't going to stop it, but I feel now is the time to speak my mind.

It's about stealing, especially in the mail order department. I'm not going to lie, but about a year ago I used to be one of those straight edge goofballs who had to have every 7", demo, shirt and anything else with a straight edge name on it. I used the mailorder process because it was impossible to get most of the 7"s and demos in my area. I ordered many, many demos and 7"s and got most of them back on reply. After I wrote back to them about 3 months later requesting my merchandise it was usually sent back. This system worked every time, except once. It pissed me off because these people were supposedly straight edge and honesty is like the number one rule. I mean, if Youth of Today wrote a song about it...

Anyway, the band Brotherhood put out a 7" on SK8 Edge records about 1 or 1 1/2 years ago. I ordered their demo from them and kept correspondence with Greg. I'm not sure what his role was in this though. But, he told me the 7" is out and it cost $3, so I ordered it. I never received it to this day. I don't want it. Personally I think Brotherhood suck, not because of their music, but because of what they did to me and a number of other people (see old MRR's). That isn't too straightedge on Greg's part.

Well, I've grown out of that stage, and I thought the rip-offs would end. Well, I was wrong. This particular incident pissed me off more. It's about Evacuate Records.

I used to go to the ABC NO RIO shows (now they've stopped but hopefully they'll start again) and rumors were going around about yet another NYHC 12" compilation of NY bands. The bands on this compilation were good though. So, I ordered it through Evacuate. In the original ad they promised a silkscreen, white vinyl copy to the first 100 orders. I wanted one so I ordered it the day I saw the ad. I never got it. Why am I dragging this on? For one reason. Sam Evac, the guy behind Evacuate, used to work and hangout at ABC NO RIO. ABC NO RIO is a great place and so are the people, so I put my trust in Sam when ordering. Well, he never sent my stuff. I wrote him many letters and even confronted him in person about it, but he replied, "They aren't done yet." They are and have been for 2 months now. Everyone else I know saw the LP in Venus Records. I don't want to give ABC NO RIO a bad reputation, but Sam Evac is not to be trusted in this way. That's really all I have to say. Thanks for the time.
Mike Simoneth/ 16 Willow St./ Bayonne, NJ 07002

P.S. For ABC NO RIO, a club interested in the scene's prosperity and growth, having Sam Evac on the ABC NO RIO crew is a contradiction. Sam does not seem to be in it for the scene. Maybe I am wrong, I hope so. Maybe it was sent to the wrong address? I would like an answer.

To Maximum Rock 'N' Roll and its many readers,

This is Dan O'Mahony of Workshed Records here, I'm writing to say hello and to clarify a few things.

I started this label a couple years (?) back with the release of Workshed One, Hard Stance's "Face Reality" EP. The record

came out nicely and public response to it was overwhelming. Nothing could have been more encouraging. I was however, unprepared for the task I had undertaken. I am the first to admit so.

From the outset Workshed's mailorder was a study in dis-organization, understock and irresponsibility. No useful record of incoming orders was kept (I was naive enough to believe that one space could house all of No For An Answer's correspondence, all documentation of my dealings with Hawker records, all of my dealings with Kane productions, and the Workshed mail), no useful record of orders filled was made and in the end as the Hard Stance record went out of print, many people were screwed on their ordering of Workshed one by your's truly, Dan O'Mahony. I deserve to eat shit and die on that one, no excuses and no practical compensation offered, just an admission of my guilt.

I am happy to say however, that since the Hard Stance days Workshed has released the Head First "Back in Control" EP, Carry Nation's "Face the Nation" EP, Voicebox's "Silence Lies" EP, and Shocking Truth's "Aquaintance" EP, allowing companies like Blacklist Mailorder to make our records available just about anywhere. As I prepare for the release of Workshed 6 and 7, I am happy to report that the injustice done in the handling of Workshed 1 (which I now realize is quite similiar to the difficulties experienced by a lot of young independents in the past, i.e. Positive Force, Wishingwell, Rev., and the 7 Seconds friend club) has proven to be a one time thing. I apologize for the crimes of the past (though of course that does not change them) and thank you for your continued support.

A short note on Andreas Gruter: Andreas, you bastardized your otherwise valid point in issue number 89 by attaching it to a lot of nonsense, speculation and flat out lies. Never once have I pledged allegiance to the "ideals of hardcore" but rather since day one I have written time and time again that the truest insights come from inside the self and not some pre-described group ethic. With regards to my releasing a record on a major label, again that is in keeping with a belief which I have stressed continuously since the very first N.F.A.A. interview that any and all venues in music should be explored so long as they offer the artist complete artistic freedom and the practices of the label do not blatantly contradict the statements of the artist. In saying that I rip people off with my own label you dismiss any and all good intentions, the possibility of grave human error, and then offer a sweeping moral judgment of my character. You're a little self-impressed.

As for this mythology about my "going nuts" and me starting "what was nearly a fight" that's an out and out lie, you know it, I know it, and I must make a point of telling you that that kind of under-handed, mud-slinging, bullshit does a monstrous injustice to all who believe in your work.

With regards to the Hard Stance EP, EVERY SINGLE AD EVER for that record stated in equal sized type to all other information, CONTINENTAL U.S. ONLY. Don't rewrite my label policy. Also, I never offered copies of the N.F.A.A. lyric sheet, (I never had extras) and certainly not at $2 a shot so I don't know what that noise was about.

I "don't even try to live up to my words"? Which words are these? Last time I'd checked I'd still managed to avoid becoming a crack smoking, alcoholic, child abusing, promiscuous, hare krisna, policeman, and was still doing things my way.

Andreas play fair, tell the truth, good luck in all your endeavors, and have fun storming the castle. Love,
Dan O'Mahony

Dear MRR and Theun K,

Well, it's taken me a while to get back to Theun, but here I am so let's start! Now, my not really knowing Theun I'm most embarrassed to admit what I don't know if Theun is male or female, and I assume nothing, but this portion of the letter is directly addressed to Theun. After reading your response to my letter in issue #88 I didn't know how to feel anger, confusion, indifference, hurt or what! But now that the dust has cleared a bit, I feel that I'm intact. My letter in #86 was intended to express certain somethings that many, many people world-wide have to deal with: SEXISM!

Its purpose was to convey how this issue effects myself on a very personal level. I have no idea how it feels to be raped, ostracized, violated or denounced the way women are because I am a man! But that's not my fault! I can understand the struggle and oppression of women as I see it everywhere — outside on the streets, on TV, in magazines (ads, etc.), everywhere! I would like to consider myself to not be a part of it, but still a small part of me is, and all I can do is undo it in my life. I may not have the voice of Ian MacKaye or even Sam McPheeters, but I'd still like to express myself of it. I feel that the intention of my previous letter was a positive one, but it appears as though you either had a bad day or read too deep into my letter, you cynic you!I owe you no apology! The intention of the letter says it all! Dawn and I have an understanding. We are engaged in a monogamous boy/girl relationship based on love and respect. It is not a society-conditioned relationship based on "normal" tradition. Let's put it in perspective, okay? Dawn is a girl (excuse the term!) and my friend, therefore she is my "girlfriend" not is a possessive sense but in a more spiritual sense. Just as I am her boyfriend. We feel connected to one another, not obligated! Gee, not much more to say on this one, so I'll mozy on to your next line about big egos.

Please! The only ego I get is when I see my name in MRR (oh, yes). There are gobs of macho men who dress up their women in pretty clothes, drag them around, refer to them as chick, bitch and even six-pack (don't ask), and maybe most men do have a big ego but you do not know me to accuse me of such! If your intent was to publicly address my mistake, I say it was pretty gutless. My address was at the end as it will be on this one, too. I welcome you to write me personally if you're prompted to do so! I appreciate you taking the time to read my letter, and I'm sorry that you didn't catch on to what it was really about...

Now to move on — recently I attended a show with the line-up being Face Value, Walk Proud, Visual Discrimination, Samiam and Agnostic Front. This show was, needless to say, plagued with problems. First off, $16 to see these bands (particularly Samiam). Well, I'll skip the trivial junk and scoot onto the bulk of it! During Walk Proud's set, major violence dealt out by nazi skins caused a most interesting turn of events. Big Frank Harrison (Nemesis, promoter, whatnot) got ahold of the microphone and told these baldmen to stop their seig heiling in not so many words. When they continued, he went into the crowd of skins and took the instigator outside without too much effort. But the violence and stupidity persisted and another trip into the crowd was in order, but this time Frank had a back-up of between 10-15 biggies and most of the security. Within a few minutes the skinhead populace decreased a good 90%. Violence was used in the process and as much as I do not subscribe to or condone it, it was a welcome relief to see what was to me the largest skinhead turnout at any show I had attended literally get kicked out and I just want to thank Big Frank, and those who aided for taking the burden on themselves to try and make the evening enjoyable. The final straw was when Samiam was taken off of the bill at the very, very last second thus prompting us to leave prematurely! The Samiam guys were really nice to us though, giving us free t-shirts and assuring that we'll be on the guestlist (ooh, ahh) next time around.

And now the moment you've all been waiting for... the winner of the What Is Punk contest (drumroll please): EVERYONE! Yes, everyone who gave me an answer. That being Adam Pfaler, Marty Brohms, Matt O'Brien, Mike Yuppiekill, Peter Barten, Jennifer Saverese, Laurie, John Senovich and many more... Hey, far be it from me to decide what punk is, but from reading and hearing all of the responses I felt that they were all a part of what it is — being individuality, personal freedom, an outlet of expression, defiance, communication. Thanks to all of you who took the time to answer it. For all of you record collectors, if you're interested in a purpled vinyl Haywire "Private Hell" LP, just write and whoever gives the best answer or flyers may have it — really (how daring, eh?). I'm gone!

Love, life and Bushwhacker,
Mark Rodgers/ 8900 Tilden Ave/ Panorama City, CA 91402

To the press,

I have dedicated my whole life to rock & roll, my writing and my art. So at this time I ask you to listen. I was sentenced to 11/2-4 years in prison for felonious assault, a charge in Michigan which for a first time offender carries a sentencing guideline of 0-12 months. But just as I have said from the very beginning, I feel I was tried and sentenced for my reputation as an artist and not the crime they say I committed. I had an unfair trial from the very start. I was discriminated against because of my rock & roll lifestyle and stage performances. Judge William Ager Jr. in an Ann Arbor District Court stated that I was not on trial or being sentenced for my reputation, although he said he didn't agree with it. He also stated

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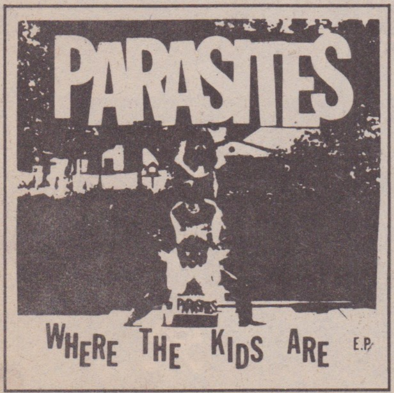

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that I should seek an appeal, (which I did) but I still have heard nothing about it as of it yet (I was sentenced Dec. 23, 1989 with 120 credit days for county time).

But since then I have done all my time all of my RG&C recommendations. I have even done more them what was required of me, and only have one misconduct ticket for missing a single callout, and that happened the first week I had arrived at this prison facility. But I just saw the parole board (Gloria Richardson) on August 8, 1990, and they gave me a flop adding at least six more months to my time saying I needed more time to think about what I'm going to do when I get out. This is an outrage. I am an artist. I know what I am going to do. I have just signed a recording contract with Enigma records. I have a job and have done everything the judge had ordered. I say it's because of my rock & roll reputation. I know that I have been set up by this whole ordeal. Why are they so afraid of the truths I sing about? Maybe it's because it hits too close to home, and people would rather hide reality rather then face it, or put in prison anyone who challenges the system. What ever happened to the first amendment?

Maybe if I had gone out and killed someone, or was a drug dealer they would let me go. But because I live my life on the edge of rock & roll I should remain in prison. Take a look around and open your blind eyes. I am now seeking a lawsuit against the State of Michigan Department of Corrections and the Parole Board for $3 million in damages for an unfair trial, discrimination, loss of income, and possible damage to career. I'm doing this for all rock & rollers who might someday find themselves in this position.

And justice for Allin, Kevin M. Allin aka GG Allin. For further information, reply to: Kevin M. Allin 20645/ Lock D-4/ PO Box 1900/ Adrain, MI 49221.

P.S. Hunger strike begins Oct. 1, until I get the parole I have earned. The parole board told me, and I quote "Mr. Allin you are a performer for all the wrong reasons, and you need more time." That's discrimination. Let's just say, "Fuck the bastards."

Dear MRR,

Howdy! Although I've been reading MRR since 1982, I never thought I'd write to you.

I don't consider myself a punk, however I do enjoy punk, hardcore and other various forms of alternative music. I'm often ridiculed by my friends for my taste in music.

I'm 30 years old and have read your publication and others like it since 1982. I found it quite interesting that people could voice their opinions about whatever they felt, through the pages of MRR.

That is why I'm writing you today. Right now, I'm doing five years in our prison system, which I feel was very unjust, and I need to voice my opinion to somebody! Hopefully there is someone out there who might give a fuck.

I am doing time right now for possession for sales of narcotics. I won't go into great detail, but I took a deal, which I felt was unjust, but I took it because I was threatened with even more time. Up until now, I have never done any time at all, except a little county time. I have never been convicted of any felonies. Although I was an alcoholic and substance abuser for over 10 years, I never got into trouble.

Anyway, after I took the 5-year deal, I found out I would have served less time if I had a real lawyer (I used a public defender). I have met countless guys in here that got caught with mega-amounts of cocaine, speed, marijuana and got extremely light sentences because they had enough money to afford a "good" attorney. I got caught with a small amount, enough for my personal use, and was charged with possession for sales. I had no money for an attorney, so my public defender, who I'm sure didn't give a fuck anyway, came at me with a 5-year deal, telling me if I took it to a jury trial, and lost, I'd get nine years in prison! The court system takes advantage of people who have no knowledge of the law, and literally fucks them over.

Is that what justice is in this country? How much justice can we afford? Justice for money!

I just get frustrated when I meet someone who got busted with 5 kilos of cocaine and only had to do six months in the county jail! Just because his lawyer wined and dined the judge. Or just because somebody's attorney plays golf with the "thinks he's god" judge, some rich asshole walks away scot-free, while I'm stuck in here.

I was thankful to meet up with a guy who has interests in punk and alternative in here. He had some copies of MRR and I was sure happy to hear about that! Anyway, I dig your zine, always have, always will. Hopefully I'll get some money sent to me so I can subscribe. Thanks for listening. If someone would like to write to me, I'd be glad to answer all letters. Thanks again!

Ruben T. Mesa/ E59434/ S.C.C./ PO Box 617/ Jamestown, CA 95327

Dear MRR,

In response to the letter in the Southern CA scene report of MRR # 89, it is quite true that the scene down here does quite suck — in regards to those punks that look at other punks as if they were much better on who knows what.

The person who wrote the letter though is a nice friend, he put together a show a few weeks ago at the Old World and helped run a 7-band show at Hart Park awhile back, among other things. So there are still some great shows, gatherings and actions that go on despite the few squabbles that happen here and there, so don't cancel your planned visits to S.Cal! Call (714) 647-2307 to find out what's happening.

But frankly, I'm tired of it too, tired of the people who want you to think the way they think — total fascism! And I'm tired of ignoring and psychotic looks people give to each other, blah-blah-blah.

Also, to those people who ordered All Systems Gone 7", please be patient, you'll get it soon. Ryan Hopeless who put it out has gotten some of the letters already, if not then I still have it, I was suppose to get 50 EPs to mail out to those who ordered, Ryan gave them to Media Children's drummer 3 months ago but I have yet to see the damn thing; I guess it's no ones fault, the drummer has moved too.

Last thing, System Opposed #6 is slowly being worked on, the reason for delay is because I moved twice and everyone seems to be busy. Please write us at PO Box 1857/ Tustin, CA 92680 if you'd like to help or call our hotline too for updates: (818) 905-4631.

Well thank you MRR for the channel. Maybe there will be an end to the "don't like you fights" soon — only if people down here who live a few miles away from each other, work it out.

Camille/ Long Beach, CA

P.S. After leaving a parking lot where I wrote this, I got in a major car accident, I am now with a big medical bill, a ticket, towing and various bills, wrecked car w/ no collision insurance, etc. What damn luck! So this only means more delay on S.O. #6, hopefully the other folx with it will take over and finish the project up or I get a job soon. 'til next!

Dear MRR:

Lately, I've been reading this independent vs. major debate in your fine publication, but let's try and look at it from a retailer's point of view. Here's a guy who's trying to run a business to put food on the table. Mommy & Daddy aren't footing his way through life anymore. Therefore, he has a pretty tough decision to make. Should he stock hardcore? OK, let's say he decides to. He grabs his catalog from his distributor and starts flipping through it. Chances are, he'll see the CAROLINE stuff, the HAWKER stuff and the COMBAT stuff. The really indie stuff isn't listed, and if it is, it whole sales for more than the major does! Think I'm full of shit? Here's actual price quotes from a Canadian distributor who shall remain nameless (by the way, these records are imports to poor Canadians like myself). The new WARZONE LP wholesales at $7.99. The latest UNDEAD LP wholesales at $8.99. Hmmm. Now why would an indie charge more than a major?

Let's go back to the store owner now. Okay, he knows that the WARZONE LP is being advertised more than the UNDEAD LP and, it's cheaper for him. Which means he can sell it cheaper than what he would have to charge for the UNDEAD LP.

But let's say that he decides to stock both LPs anyway. In comes yonder consumer of the Punkus Rockus variety. He/she doesn't have money falling out of his/her anal cavity so that person has to make a decision. Does he buy something that he/she has heard a lot about, or go for something that they're not certain about (which costs more)? I think we know what the general consensus is.

And as for you, Mr. David Koenig. Maybe you have the advantage of knowing what RAW DEAL sounded like years ago, but for those that are new to the scene, they've missed out. Maybe getting that KILLING TIME LP is the only way that they'll ever hear it. Not all of us are blessed/cursed (depends on your point of view) to have grown up in the New York/ New Jersey area and experience the original thing. I know, we should all be ashamed to ever want to hear anything outside of our own regional area.

I'm glad to hear though that you're all for taping these evil major lable bands. I'll be sending you a box of 100 blank tapes so you

can tape me all that which I shouldn't buy.

In no way am I knocking the smaller labels (VICTORY, TAANG!, EMPTY, ROADKILL, etc...) because it takes guts to risk spending so much money to release a record. I applaud you sincerely.

So why should I defend a money-grubbing retailer? Well I hope to be one. Yeah, I will sell the thrash metal bands. But bet your ass I'll stock indie hardcore too. I'm going through all the legal paperwork now to get things off and running. The name of my store? CREEPAZOID MUSIC. With a name like that, I'll need all the help I can get! Trust me! This is a labor of love. I love punk, hardcore, and thrash and I'll do my best to promote it. But if I have to sell the new SLAYER LP to help keep things going guess that's the price I'm gonna have to pay.

Any of you lables wanna drop me a line concerning wholesale prices, etc... drop me a line. I can really use your help and imput. Take Care, Grant

P.S. If these so-called "major indies" are so evil, why do I see them advertised in MRR? Grant Forsythe/ R.R. #1/ Box 8/ Site 6 Fredericton/ N.B. E3B-4X2 CANADA

Grant,

Go direct whenever you can. You'll save a shitload of dinero by cutting out any middle person. -Karin/ Mordam Records

Dear Cultural Icons,

You boobs (*do males have "boobs"? - kg*) messed up the address for my stupid zine last issue (Oct.). Here's the real one: Cut The Cheeze c/o Chris/ 42 Shoreham Bay/ Winnipeg, MB/ R3R-3J6, CANADA... Please print it before next month's letter section is dedicated to me for being a capitalist pig, ripoff artist.

Yours, justifiably cynical, Chris

P.S. Lance Hahn, will you marry me?

P.P.S. Everyone in Winnipeg can kiss my ass, cuz you're all about as punk as my mom.

P.P.P.S. Hey, great feature on Strike Out in the October issue. I can hardly wait for the Pat Boone interview...

Dear Readers,

When I was little, my father used to hit me, and I didn't know he wasn't supposed to because no one ever told me. What I know now but didn't then is that child abuse is a major problem and there are very few people willing to do anything about it. The government is keeping a lot of stuff legal on the "spare the rod spoil the child" ethic. What they don't understand is the complete helplessness a kid feels when they're going through this.

This is one of the reasons I'm putting together a booklet about child abuse. I plan to aim it at everyone - parents, teachers, kids, lawmakers - so that they can know what it is, when it happens, and what to do about it.

I'm writing because I need help. I want to include in the booklet first hand stories of abuse. If you've gone through it or someone you know has, I'd like to have your story. Please write it down and send it to me. You can leave it anonymous or send your address, whatever. I know that what happened to me then had a large effect on who I am now, and I know that something needs to be done. No one else seems willing to do it, so I'm gonna give it a shot. Thanks for your help. Emilie, 505 Zion Lane, Zionsville, IN 46077-9331

Dear Folks,

I write this in what seems to have become a new center of racial hatred in the U.S., Portland, Oregon. Tom Metzger, accused of having two racist skins kill an Ethiopian man, has just been put on trial here and lost. Portland has disgustingly become a focal point for racist activity. It gives me ample inspiration.

It gets me thinking how insignificant the punk rock scene is among the whole sceme of things. Why is it then that there is so much prejudice and disagreement within the punk rock community (excluding nazism, etc.)? The scene may be growing again but people should still be aware that America, the planet for that matter, is filled with mostly apathetic, ignorant people. People who write about their hatred of straight-edgers or collectors, and so on are having delusions of grandeur. The punk scene is tiny compared to the millions of pre-pubescent girls at every New Kids On The Block concert. Isn't "the underground" smarter than all that. If bands are wholeheartedly trying to change the world, or at least give a different outlook, shouldn't the scene try to unite to fight the fascism present in popular culture, or Nazism? There is strength in numbers.

Or is punk rock merely entertainment no greater than any new heavy metal release. No? Why then are there countless letters and people like Ben Weasel who put down people like Jello Biafra and Ian Mackaye. Are they the root of any real problem? By focusing in on the problems (which are superficial) within the scene, you ignore the major problems with society and culture. Are people that self-righteous that they cannot allow for different points of view and lifestyles. Punk is about alternative lifestyles and music.

Or could it be that Punk is as fascistic as Nazism. Anyone associated with "the underground" chose a less traveled, more difficult path. In a sea of conformity, it's hard to stick out of the crowd. If punk doesn't allow for diversity, I don't know what will. Any chance for real change has to be found through agreement with those who took the different path. So why criticize someone in the scene. It's fuckers like the Nazis who cause the real problems in society, not Punk. Has punk rock lost its sense of humor? Thanks,

Phred/ Gladiator Records/ L.C. College Box 979/ Portland, OR 97219

P.S. Does anyone want to start a band in Portland? (503) 768-8748

Dear MRR:

Is the purpose of the underground culture to exist as an alternative for those who are sick of society or to influence the way we live together? The latter is more important, and it is time for the scene to rea]ize that the only way to spark revolution is to communicate the ideals to those whom are not already involved. However, it is important to first get rid of an unnecessary element which tends to close the public mind: violence.

In MRR issue number 89, G.G. Allin wrote "This Thing Called Censorship" in which he stated "So aS it stands, I fight my war alone, but fight I will because I I'm the only hope and future of what the underground of rock'n ro]l is all about." What is the underground of rock n roll all about? Underground music is a means of communication, of expressing alternative views, a way of uniting people and encouraging them to reject the corrupt views of the system. However, who will listen if all they see is a man bleeding on stage and all they read dbout is that the singer of an underground band threatened the life of his audience? Does G.G. Allin truly represent the ideals for which the scene stands, or is he, through his actions, allowing himself to be the system's scapegoat?

Allin is not doing anything original, he is simply repeating history- that of Sid Vicious and numerous others. Violence is destroying the underground. In the same issue (MRR 89), an advertisement for "Anti-Social Personality Disorder—Live' describes "The 1989 tour that broke all the laws and left a trail of bloody devastation..that had the United States Secret Service tracking G.G. Allin down..." I am afraid Allin will find it difficult to be the "future" of "commanding leader" of the underground from inside a prison.

What may be called a "lack of insight" removed Allin from the scene and it could very well Jisband the underground as a whole. Realizing that public opinion is extremely important in achieving revolution, the scene must allow itself to open to the minds of others, to enable people to see beyond the violence and into the true ideals for which the culture was created. Sincerely,

Nathan Grupposo/ PO Box 134/ Hollis, NH 03049

Hello MRR,

This little note will let you know about a BIG problem!!

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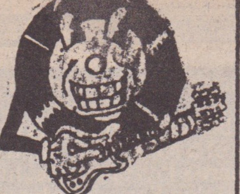

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Well buckaroos, I've found it. The Fountain Of Youth. The Miracle Cure. The ultimate beauty elixir. It takes the ugliest witch and turns her into a sexpot of a thousand hard-ons. Quicker and cheaper than Rumanian sheep embryo, it's a formula with transformative powers far beyond the alchemist's simple desire to change lead into gold. It is a liquid, somewhat difficult to get, but well worth the effort. It's called Guinness. The Irish thin out this beer before they sell it to the U.S. The Japanese sell the full-powered thick-as-cum stuff. Buy it now!

Here's the story: I'm sitting at a bar in Machida. My third Guinness bottle just opened in front of me. This skinny girl sits on the next stool. I barely notice her doubled canine teeth and somewhat bulging eyes. Not my type.

I'm half-way through the second bottle when I look at the girl again. Damn if she isn't prettier than before. Not a prize winner, but not bad. I hadn't noticed the way her nose just curves around, like a tiny breast. It doesn't stick up or point down. That certainly is attractive.

I finish the third bottle and order a fourth. I glance up and look past her toward the door, pretending to look for someone I know. I steal another peak.

Holy shit! She's good looking! She holds her glass of cognac with a hand as sexy as used panties. Her chin dimples in the front. It comes fully out — not receding into her neck like some people's. Not that it Dudley Dorights into the next room either. It's perfect! I drink some more.

Midway through the fourth bottle, the girl next to me becomes beautiful. Everything about her screams sex SEX SEX!!! Her svelte beauty overwhelms me. Even more amazing is her continuous transformation. It doesn't stop. By the time I finish the fourth bottle, I'm ready to jump out of my skin.

I tremble at her radiance. I'm awed by the way the two parts of her arm connect exactly at the elbow. Incredible! I shake at the way her neck stretches all the way from the top of her shoulders right up to her head. Electrifying! Her ears, placed perfectly — one on each side of her head — I've never seen anything like it.

The heat of her beauty breaks me into a hot sweat. The power of her presence twists the room around me. I have to leave before I lose control. I pay for my drinks and stumble out, my vision blocked by my tears. I don't care. I could stay blind my whole life. What more was there to see, now that I had seen the greatest beauty that ever — that would ever — live?

There's a world of frogs out there. It's not a kiss that'll turn them into princes and princesses. Uh uh! You need a magic potion. Fortunately, I can buy it at a bar in Machida.

Speaking of frogs. I just read a book written by a Frenchman, Raymond Radiguet. It was written in the 1930s, but that doesn't stop it from continuing the tradition of things that prove me right.

The book is about Radiguet's adventures with the wife of a soldier off fighting World War One. There's lots of nookie, hiding out, then more nookie. Sounds ordinary, right? What else do French people do? The key is ole Raymond wasn't so old. He wrote this book when he was seventeen. His big sex odyssey happened a couple of years earlier. Read this book and tell me kids are "too young for sex."

Oh, fifteen isn't a kid? You're right. In many countries fifteen is old enough to do IT, legally. OK, before Radiguet, a poet named Billy Blake wrote his first sexy love poem when he was thirteen. Who knows when he actually had the experience? AND he was British! British people NEVER fuck. They reproduce by striking one another with birch sticks. Yet even there, kids long for sex. Were Blake and Radiguet exceptions?

Only because they could write about it. The very fact. that their writing was so universally felt, shows their feelings weren't exceptions. Kids are as naturally sexual as porpoises are naturally aquatic. "Child Protection" laws help kids like gill nets help porpoises.

In some African cultures, children marry before they're twelve. It was common in Eastern Europe during the middle ages. Human beings are the only species that can reach orgasm before puberty. They're the only species that would think of giving women clitorectomies so they can't feel pleasure. They're the only species that denies sexual feeling among its young. Hmmm, maybe I should've been a porpoise.

Speaking of kid sex, I heard from that jailed boy-lover. He seems more self-confident than I thought. He also seems lonely. That's why I'm giving out his address. Sympathetic souls should write to Wayne Hunt, PO Box AG/85A8050, Fallsburg, NY 12733-0116 His life is hellish enough now, so please don't send hate mail. Remember, he forced no one to do anything! His crime was making other people feel good. Whoops, I forgot, they're kids. Kids don't have the right to feel good, especially when it comes to sex.

Speaking of sex. The good guys won a minor victory. A Cincinnati jury had the brains to find a gallery owner not guilty. Some femino-moral-majority type DA charged him with obscenity for showing photos by Robert Mapplethorp. You might have read that feminist Jesse Helms is trying to get federal funds pulled from any sexual artwork. These photos touched off his campaign. Jesse doesn't want Uncle Sam to support anything with a penis or vagina. Next month, he submits a bill to tear down the Washington Monument. Can you imagine something like that in the middle of the nation's capitol? Disgusting! (Didn't Andrea Dworkin try to blow it up a few years back?)

In a way I agree with Jesse. The government's job is to make sure folks don't hurt each other. They should also make sure that nobody dies of hunger, cold or AIDS. Art doesn't feed, clothe or keep warm anybody but the artist. Bucks from Washington mean strings to Washington. If the government pays, why shouldn't it have a right to decide what it buys? I wouldn't have pictures of ballerinas in any place I paid for. Why should Jesse have pictures of whips sticking out of guys' naked butts? He's the government. I'm not.

I'm not supporting censorship. I think these pictures should be made and displayed. I like 'em! If the galleries had any guts they'd say, "Fuck you Jesse. Shove your subsidies." Let the feds pull out of the art biz all together. Give art back to the Jewish college professors, New England WASPS, Soho gallery owners and whoever els wants it. That's where it belongs. Do you like the idea of folks like Dan Quayle or even Teddy Kennedy deciding what's art? If artists know that this year's fad is for a certain kind of art, won't they censor themselves in order to get that federal grant? Jesse, you don't go far enough. Don't just cut off funds for dirty pictures, but cut them for all art.

Speaking of censorship, Culver City, California banned *Little Red Riding Hood* because she had a bottle of wine in the basket for her grandma. This is true. Recently, Jane took me to task for assuming something was a joke, when it could very well have been real. Maybe she was right. It certainly is a bad time for parody. How can parody exist in a world that parodies itself? Next thing you know they'll be banning *Little Red Riding Hood*. Huh? They already did?

Speaking of parodies, intentional and otherwise, I got a couple of newsletters from the *International Music Workers* Union (PO Box 1162, SF, CA 94101). A music worker addressed them to "Psycho Mykel Board." Unfortunately, I didn't see my name anywhere in them. The MRR talk reported how Uncle Timmy rides around in a Lincoln. B.F.D. Maybe they sent it to me because I hate unions.

Anyway, these guys theorize THE GREAT CONSPIRACY. You know, like Charles Manson's dad gave a blowjob to the captain of the boat that spilled the oil in Alaska. I've always wanted to be associated with a conspiracy. I just can't figure out what that conspiracy could be. Here's a possibility: It's a conspiracy to make conspiracies look like the dumb ravings of paranoiacs. Our plan is to ridicule the conspiracy promulgators so that when they reveal the conspiracy, people will laugh at them instead of believing them. How's that for a conspiracy?

In any case, what thrills me most are the bizarre connections. One conspiracy monger links Jello Biafra with the CIA through a former record distributor who's FATHER worked with the government. Now THAT took some digging and a hell of a lot of twisted thinking. I can't wait to see what they'll connect me with. Let's see, my sister fucked a famous baseball player once. The owner of his team supported Nixon against McGovern in the '70s. Start with that! Anyway, I hope those union boys keep me on their mailing list. Their newsletter is as funny as a Krishna-ite with the clap.

Speaking of publications, I keep getting interesting mail from the omni-sexual bunch at SNORB Magazine (PO Box 1122, Costa Mesa CA 92626), recently moved to California from Boise. The editor sent me the mysterious drawing I wrote about. The latest envelope contained a large button with *I'm Almost Famous* on it. Attached was a note from the editor saying, "I'd appreciate if you'd wear this around town."

I know that being famous gets you laid, so I put on the button and wore it all day. I guess it worked — I almost got laid!

OK buckaroos, that about does it except for a bunch of endnotes. (Some of them

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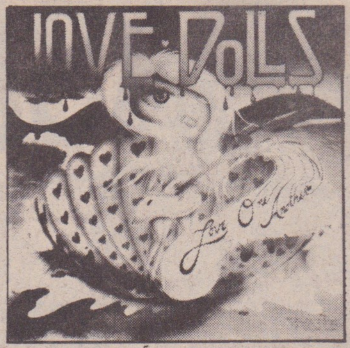

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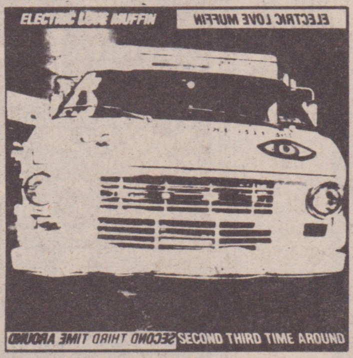

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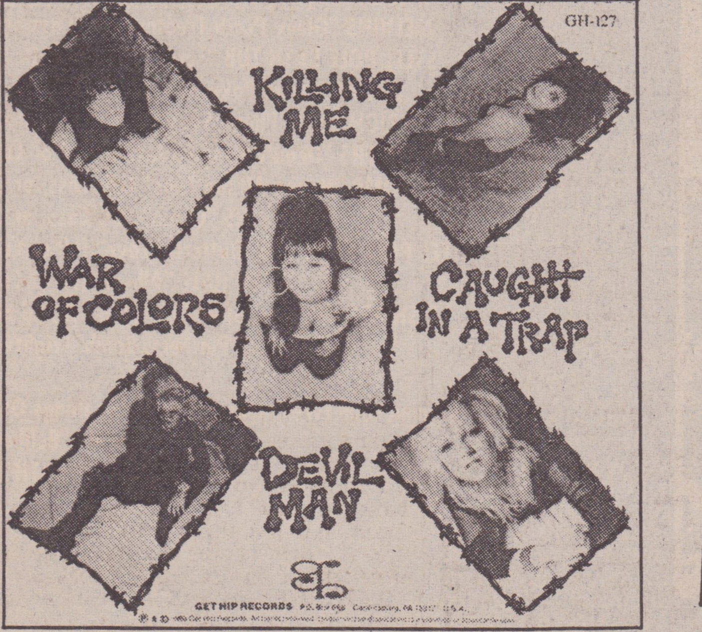

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longer than an African American penis). Sayonara.

ENDNOTES:

—> Too many times I've seen gung ho-ers and their causes. They work day and night for some PEOPLE'S STRUGGLE, thinking they're doing good. They rarely do more than push paper. Sometimes, if they're lucky, they get people shot. It is possible to do things directly. NOT through organizations. Not in the name of THE PEOPLE, but in the name of a person. Sure it would be great to change the system that puts folks in bad positions. But until that system is at least weak enough to be changed, the best you can do is to help one person at a time. I wrote about my sister who, instead of becoming an Animal Rights Activist (all capitals), rescued dogs, cats and other creatures, cleaned them up and got them adopted. Certainly, this is possible on a human level. I'll be going to Thailand soon. I hope to meet the famous Dok Mohawk, that Luk Haas mentioned. He was a Thai punk who gradually went blind. This is what he (Luk) wrote me in his latest letter:

Dok is always very happy to get visitors in his home, as he's now spending most of his time sitting inside. Quite depressed as he still can't see and most of his punk friends now have left him (not all, fortunately!). What he's in desperate need of is money! It's crude to tell, but he's got a wife and 2 kids and has personally no more income, as he's not working anymore. He's got several months' rent unpaid and can't pay for the scholarship of his daughter anymore. She has to work for 900 baht (about $34) a month. His wife is working for 900 baht a month as well. His rent is 1200 baht. In order to buy food he had to sell his old jeep, all his earrings, badges, bracelets and his tape recorder. You can bring him tapes (I did), but he won't be able to listen to them... His 'flat' is a 2m x 4m (about 6 x 12) room & toilet. There are no windows. The house where his flat is situated consists of several such rooms, each housing a whole family. It's very dirty...

I won't go on. But I (and you) CAN DO SOMETHING. Overthrow the Thai government? I don't know. Give to CARE? Well, those CARE execs have to get paid. That takes money away from the locals. How about a rock concert? Nah, Mick's busy this week. Here's my plan: Put a couple of band stickers in an envelope. Dok probably can't sell these, so he'll at least have something besides bare food and water. Hide a dollar bill between the stickers, away from nosy postmen. Send this first class, airmail to Dok Mohawk, 304 / 17 Soi Tapsuwan I, Dindaeng Road, Asoke, Bangkok 10400, THAILAND. Ten minutes and a dollar. My guess is you'll do more good than all the demonstrations in Berkeley.

—>Looks like they're letting Donny the Punk out of jail again. He asked me to tell you that, starting now, his address is c/o Prof. Dynes, 90 Morningside Dr. (2K), New York, NY 10027. Donny's looking for a cartoonist to collaborate with him on a *Punk for Beginners* book.

—>Speaking of jail, GG's due to start a hunger strike because they denied him parole for "being a performer." Last month I didn't have the addresses for your protest letters. Now I do. You can write to (1) Gloria Richardson, Michigan Dept. of Corrections, Granview Plaza, Lansing, MI. (2) Office of the Clerk, United States District Court, 452 Federal Building, 110 Michigan NW, Grand Rapids, MI 49503. (3) Judge William Ager Jr., Ann Arbor District Court, Main & Huron Streets, Ann Arbor, MI. I suggest your letters be strong, yet reasonable. Curses and threats won't help GG and may even get you in trouble. [Note: If MRR has already printed these address (maybe in a letter from GG), the proof reader should remove this section from my column. If this section is included and the addresses run elsewhere, then it'll confirm my belief that there is no proofreader.]

—> I wrote to Angie from the band SHLONK, but the letter came back. I hope she'll see this and let me know if she was finally deported from Canada — to maybe a more civilized country.

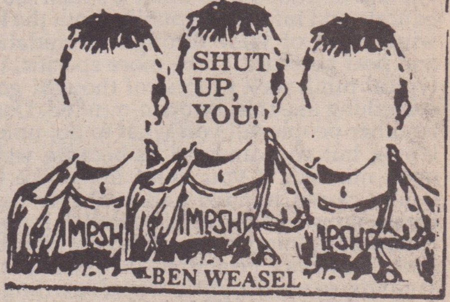
—> Thanks to all the girls who answered my pissing-in-the-shower question. Speaking of girl's stand-up piss, here's this month's question: Where are all the lesbo bars that let boys in? *Paula's*, the best hairy clam bar in New York, closed a few years ago. Since then, I've been tossed from at least a half dozen others. Some places, like Bloomington, Indiana, mix their genders in homo bars. What a great idea. In most places, however, girl's bars say no to anything that dangles. There must be more exceptions! Please write me with the name and address of your favorite tough-girl bar that allows boys in. Send this info to: 301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, JAPAN. I promise not to tell anyone else. Why spoil a good thing?

—> Thanks and God bless you to the long lost Kent Jolly. Everybody knows that the only good things about England are the food and drink. Among those foods are little brown beef bullion cubes called Oxo. Throw away your champagne and caviar — give me Oxo. Kent sent me a bunch of boxes. May she live to a hundred!

—> Speaking of God blessing, I'm not even supposed to be writing today. Most Jews wouldn't. It's the big holiday after Jewish New Years. (5751, for all you goyim.) It's Yom Kippur, the day of atonement. That's when we ask God to forgive us for all the rotten shit we've pulled during the last year. Unlike Catholics, no celibate middle-mans our quest for forgiveness. We go right to the top. But, there's a catch. The Jew-God only forgives things you do against her. You know, like eating pork and shaving on Saturday. If you pull a nasty on other humans, you've got to go back to them. Only they can dole out the absolution. God butts out.

Being a human with better intentions than most — and worst execution; and being a good Jew and all-round moral kind of guy; I figure this is the best place to ask forgiveness from the people I've hurt. Am I turning soft? Am I withering like an unused Krishna-prick? Nope. If I hurt your ideology, I'm glad. If I wrecked a few ideas you were close to, that makes me shiver with joy. Shook a foundation or two? I hope the house falls.

But my fun, anger, abrasiveness, are not aimed at the helpless. They're not aimed at folks who've done nothing wrong. So to the friendly guys who thought enough of me to interview me for their fanzine — and then got called geeks for it. I was stupid. I should be the world's last person to accuse others of geekdom. Forgive me. To the fine now-in-San Francisco artist (and finer person) who offered me nothing but friendship. I paid you back with secret nasty nicknames. I didn't think you'd find out about it. I'm sorry you did. I'm sorrier still, I said those words. You didn't deserve them. Forgive me. To my friends who I hurt by stuff I wrote here — stuff secretly and not so secretly — about them. I was jealous. Forgive me. To the girl who works her butt off for no money taking care of my personal' business and gets rewarded by a panicked phone calls accusing her of everything from incompetence to betrayal — what can I say? Forgive me. There are probably more. Folks I attacked and were too scared or too weak to fight back. Folks who fought back and lost. I'm sorry. You're probably expecting a punch line, or a trick ending to all this. Nope, there is none. It's Yom Kippur. That's all.



Recently I went to a gig to see my friend Dan's band. I hate these things 'cause I always feel like I'm at a high school dance or something. Ok, I never went to a high school dance but I did go to a junior high school dance once and I hated it. Regardless, after Dan's band finished their set, some big dopey kid came up to him and tried to start a fist fight with him. The action quickly moved outside where it was revealed that the cause of the dopey guy's anger was that he didn't like Dan's band. And the reason he didn't like the band is because they are more popular than his favorite local bands.

I was at another gig, and another singer in another local band tried to tell me that some people I know who run a local record label are arrogant snobs who sit on their thrones and "dictate the punk scene." This was especially weird since the aforementioned record label is almost broke because they put out records that just don't sell. Anyway, while I don't keep in contact with a lot of local bands, I do see band members from time to time and, christ, are they full of shit. Well, when it comes down to it, I don't know very many people in the music scene who aren't full of shit. That's okay, I guess. I mean, I know very few people in general who can hold a conversation without some sort of shit dribbling outta their mouths, so it's nothing new. It's not that I don't like gossip and shit talking, personally I love that stuff. The problem is, you've got a bunch of young men (mostly) running around with their various bands and fanzines and what-not treating it so seriously, as if punk rock is actually somehow important! So you have a band, so what? Is it such a big fucking deal? I gotta tell you, that's why I get the fuckin' creeps when I see big slick "fanzines" doing nine page in depth interviews with MUDHONEY and FUGAZI. Since when the fuck are these people's views so important? Shit, I write a stupid column in this mag every month, the kind of column that would never in a million years get printed in any other well known rag. I write about whatever I happen to be thinking about. No big deal, but some of the people I meet (and read letters from) act like I've just written the King

James version of the Satanic Bible. Nothing personal, but if you gathered up all the MRR columnists, put them together in one big room and sat down in the middle of the big room, you'd be dead of boredom within an hour.

The underground music scene is just as full of fucking shit as any other music scene, no doubt about it. In addition the usual bullshit like ego trips hidden underneath sickeningly sweet layers of false modesty, condescending doublespeak to the "fans" and pretentious assholes hopping on the hip, hot, happening Punk Top 40 bandwagon, you've also got a frighteningly large amount of dildos who think it's their job to educate and inform the public about the left wing point of view through intimidation and peer pressure. To be more specific, the typical punk rock process of thought goes something like this: Be open-minded. Don't let other people tell you what to do, unless it's us, but you can trust us because we're open minded. If you don't think like us, you're closed minded and probably have connections with the KKK as well. It is not a matter of opinion, we can't accept that because we have a need to be the rulers of the sandbox, so we're right and you're wrong. If your words happen to hit a sore spot inside us that we would rather not have hit, we'll pick you apart until we can find something politically incorrect to pin on you and if that doesn't work, we'll just slag your stuff off as shit. If you question our often twisted logic, we will smile at you like a child and forgive you for your "ignorance" as long as you show signs of progressing towards our way of thinking.

And that's about it. I got into the punk scene because I wanted to be able to be in a situation where I didn't have to play all the social and political games that go along with hanging out with "normal" people. It worked to an extent because I have met some genuinely good people, but it's really the same game. I'm into punk rock because I like to have fun and I like not having to put on a mask so as not to ruffle feathers. But people take this fucking silly, ridiculous bullshit so seriously these days that things have gotten to the point where independent record labels are writng up 8-page contracts, sending reps to totally pointless music conventions at a couple hundred dollars a pop and sucking corporate butt to get their records featured in big hometown multimedia newspapers. Most touring bands have sleazy agents who send out asinine contracts demanding things like imported beer, clean towels and Gatorade and they run around the country like pampered little snotnose brats, slumming with the local fans so they don't have to shell out cash for a hotel. The fanzines all seem to think they're God's gift to the written word with their dick stroking, over analyzing reviews and probing interviews with people who talk about the same old nonsense over and over as if what they're saying matters, as if it's really more than a spoiled white boy's game. And all of these hogs lay it down for the people with the money. A favorable review of a major label record just might get some major label money sent in for an ad. Play a major label record on your radio station and they'll send you more "promo." Promo my Aunt Wanda's husky ass! It's fucking bribe money! The situation becomes even more hopeless when you realize that when it comes down to it, most of these people aren't gonna be making shit for money. Some of 'em will sell their ass into some sort of mainstream venture where they can really cash in, but most will end up broke and miserable. Pardon me for saying so, but I don't think any of you people are gonna be going to see Kevin Seconds singing "Walk Together Rock Together" when he's fifty. Imagine punk in 30 years! Biafra will be in a wheelchair, a bitter old man with a long white beard still waiting for the cultural revolution that will never happen because people like him who had the power to make the punk scene a truly independent force sold out to CMJ conventions and product placement in important chain CD stores. Wattie will still tour with the EXPLOITED and play to exactly the same people every time he hits town. Ian will be a shriveled up old coot, selling turnips on a street corner in Baltimore, pockets stuffed with positive MINOR THREAT reviews.

I guess what bothers me is that the punk scene is kinda like one big joke, but nobody that's in on it seems to get it. If nobody gave a fuck, the underground music scene would be unstoppable, but politics, greed and rules have fucked it all up. Do you really need yet another band to tell you that Nazi skinheads are bad? And to all the bands out there boohooing about not being able to get signed, shaddap! If you wanna get signed, grow your hair out and play metal, otherwise either deal with your own business or give it up. And for all the people who so faithfully read this magazine and believe that the people who write for it have such a fucking important message to put out, I suggest you sit back and strongly re-evaluate your life. If the goings on of the punk scene are a big important part of your life (yeah, I know the pussies'll never admit it), I recommend either suicide or else a harmless hobby 'cause this scene is going nowhere. I'll tell you something else, I've gotta be one of the luckiest duckies in the punk pond, 'cause I can say whatever I want; I've got nothing to lose! This doesn't mean I don't have anything invested in the scene, it just means that I'm self-sufficient and if you don't like it, that doesn't mean I have to change it. I'm under contract to no one, I couldn't get rich off of my music if I tried and considering the huge amount of self-congratulatory windbags out there who use the punk scene as some sort of sick Charles Atlas trip, there's not even anybody worth trying to impress either! A whole big, beautiful world exists out there and it's vastly more interesting and exciting than another boring punk show or another pompous record review. Like it or not, punk rock isn't the be all and end all. I would think that most people would realize that right away, and I'd bet that most people would agree that it's not a big deal, but then why is such a big deal constantly being made over stupid shit like whose band is better than whose and whose band is getting more airplay on some jerkwater South Carolina radio station and whose CDs are in the Fairview Mall record store in Bunghole, NJ?

And while I'm on the subject, those college music conventions really tick me off. In fact, my partner's insistence that our record label attend one had a lot to do with me leaving that label. I swear, those "new music" conventions have gotta be the biggest scam pulled on underground music since the invasion of the ex-hippie. They'll charge you between 50 and 300 bucks to hang out for three days listening to jerkoff bands and at least twenty "experienced, savvy" panels full of blowhards talking out of their ass about the horrifying implications of not having proper distribution and such. Cheesy record labels put together unreal press packets explaining why their band of long haired, Heineken drinking college boys is destined to become the next Led Zeppelin. Charlatans like Triple X and Caroline Records shell out bucks for promotional CDs so the Tower Records reps will preorder 5,000 copies of the latest NAKED RAYGUN CD. Not to mention, in addition to the high door price, you usually have to pay for transportation fare 'cause they always seem to hold these things in ridiculous out of the way places that only a rube or a retard would wanna visit, like New York.

Anyway, getting back to my point, a whole world exists out there and it's vastly more interesting and exciting than another punk show or another record review. And one more thing. Maybe it's just me, but with all these indies striving so hard to be like the big boys, I can't help noticing that the whole thing reeks of some twisted form of acceptance. The losers who everybody hated or nobody paid attention to are finally getting respect from (gosh!) important people! No more slumming with the other losers, now I'm gonna be a big man and have lots of power and influential friends! Just remember, music skeeves, that you would be nowhere and nothing without those ridiculous green pieces of paper. Every writer I read these days is afraid to use the words "sell out." They say it doesn't really mean anything. Well, they're right, but only because most bands have sold out before they even play their first gig. It is practically meaningless to refer to someone as a sell out, because it's a teeny tiny little minority who aren't! And you would think that if these people wanna sell out their price would be a little higher, but they'll sell their ass just to get some sleazy business school graduates to put out their record and send 8 X 10 glossies to the local college radio station!

By the way, in my column two months ago, you may have noticed a lot of misspelled words. Not my fault. Also, the last line of that column should have read "Sitting here thinking about what it's gonna be like washing somebody else's dishes, sweeping somebody else's floors or doing somebody else's dirty working in general," etc. Instead it read "...what it's gonna be like washing somebody else's dirty work in general..." Needless to say, these were not my fuck-ups. Instead of scanning my column, MRR typed it in, and made a hell of a lot of mistakes along the way.

That said, let me move along to one other thing, namely women. See, I like women. I could say that I like women's company more than I like men's, but the truth of the matter is that I don't like most people's company regardless of their sex. Still, women in general are A-OK in my book. But lately a few of you women are starting to get out of control, and since no one else is doing it I guess I'll make it my job to set you straight on a few things. First of all, can we please knock off this happy horseshit about the lack of women in bands? Big deal. If more women played instruments, more women would be in bands. I don't think anyone is keeping women down, I just think that because so few women play instruments,

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with

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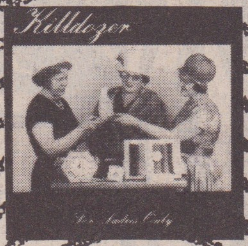

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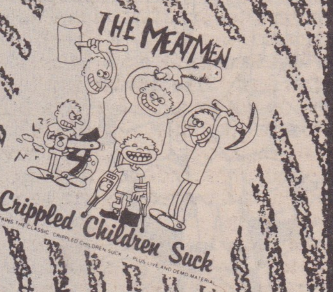

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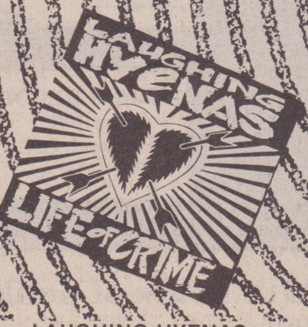

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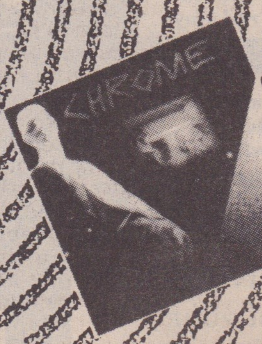

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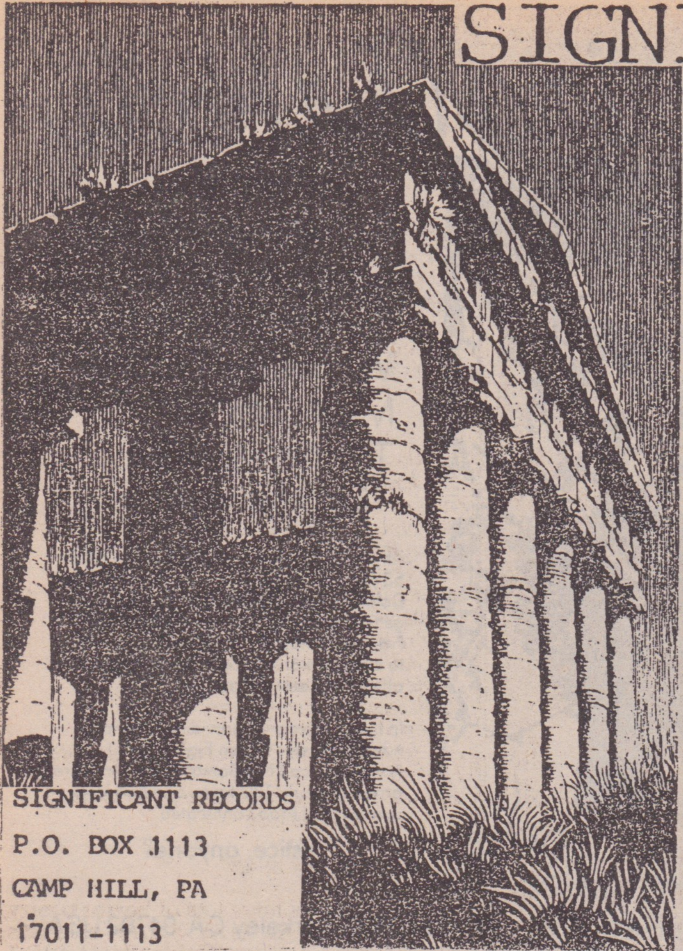

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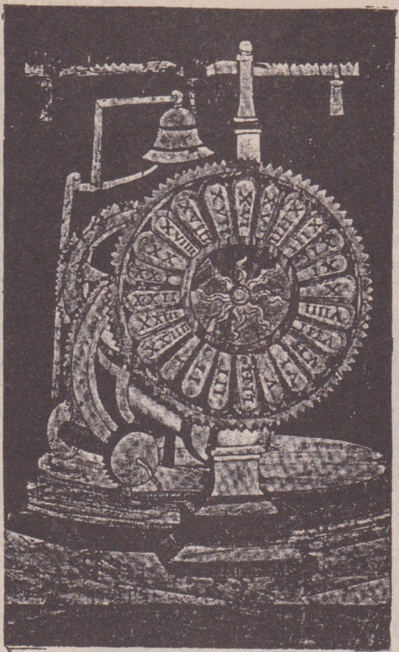

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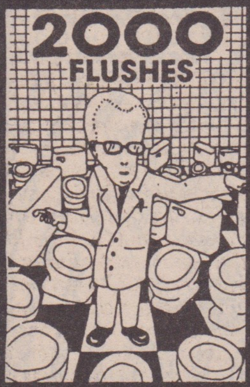

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there are not many women in bands. It might be radical and loopy to say so but it makes sense to me. Certainly it's disproportionate, but it's not the fault of the men in this country and I'll send a free pack of Kools to anyone who can send me the names of five record labels that discriminate against women in bands, with some kind of logic as well, please. I'm sick of hearing women and homos complaining about either not being allowed into the army or not being allowed in combat. What in the fuck are you complaining about, you stupid motherfuckers, you?!? I'm equally sick of women and other minorities (especially in the punk scene) complaining about discrimination when it comes to high level corporate jobs. Why the fuck should I care about somebody who's just out to make a buck? Discriminated against by a fat, white male corporate boss who balks at raising you from 40 to $45,000 a year because of your sex? You can tell that shit to Oprah. Pardon me if I'm running a little low on sympathy. Black director Spike Lee, who made a wonderful film called *Do The Right Thing*, was crying in his beer when the film got passed over for an Academy Award nomination. This is a man who runs all his business himself, manages himself and refuses to participate in the Hollywood created actors union. Sounds like my kind of guy, but then he turns around and fucks it all up by complaining about not getting an Oscar! Jesus, everybody knows that the Academy Awards are run by a bunch of fat, rich white men in L.A. who like to control people's lives by making it prestigious and rad to get an Oscar. Why give a fuck about the Oscars? It's a sick, perverted old institution that will undoubtedly be laid to rest in a few years. Who gives a shit what these people think? But ol' Spike for all his talk about racism, apparently still needs to be accepted and liked by the slaveowners. Not to mention, what in the fuck do any of these people need awards for anyway? They're just doing their job! You don't see the pregnant girl working in the checkout line at the Piggly Wiggly getting an award for Best Creative Bagging, do you? Who cares if they're really good actors? That's what they're getting paid insane amounts of money to do, I hope to God they're good at it! Anyway, lemme calm down here and get back on track. Most of us live in the real world and don't make a hell of a lot of money no matter what we do. But even at the bottom of the shitheap, sexism exists. Someone like me, who has no qualifications for any kind of job making more than $5 an hour, certainly suffers from way more discrimination based on sex than any woman. I can't think of a single job that a woman with my exact resume couldn't get. But I can think of about 8 zillion that I couldn't get with that same resume that that same woman could. When's the last time you saw a male grocery clerk? Seen any male secretaries lately? How about male telephone operators? Housekeepers? Babysitters? Well, any job sucks but I'd much rather be doing any of the above than working in another fucking factory or warehouse, doing some kind of menial labor that only a strong, able-bodied man (and maybe a token cunt) can do. Yeah, I know women have it tough in a lot of areas, but nobody is stopping any female or black or Oriental or Hispanic from doing exactly what they want band wise. Quit your fucking whining already. The women I really respect in the world are those who do exactly what they want to and don't let themselves be dictated to by men or women. In other words, women who expect to be treated as individuals will get nothing less than respect from me. However, women who fawn over men and their big bold accomplishments in the world of punk make me sick. So do women who feel they deserve some sort of special treatment because they own a bearded clam. Fuck that, whattya want, some kind of affirmative action program for women? Yeah, no clubs or record labels can deal with bands unless they have at least one female member writing at least 15% of the songs! (Jeez, we might as well form a "There, There" committee to give Spike Lee an Oscar every year, even if he puts out shitty movies like his latest). Maybe I'm an arrogant, sexist prick, but more likely, you're a big fucking baby who needs to use genitals as an emotional crutch to compensate for being an apathetic, fat-headed lout. That's all for now. Have a nice Thanksgiving.

For my first High Heel School of Journalism report on chapbooks, I'm just describing some xerox or limited print run books put out by the writer or a small publisher. I don't really like reviews much, so I'll just try to exerpt or describe most of them. I know how thin skinned, neurotic, and whiny writers are, being occasionaly one of them, so I apologize in advance for omitting the most important people, and picking the absolute worst selections possible from the books I did use: Carl Watson: Is an underground writer who's become a cult figure in Baltimore, Chicago, and Manhattan. He has a prose book coming out with Zeitgeist Press, but all of these are "Chapbooks" of prose and poetry: "Confessions Of An Aspirin Eater," "Green Man," and "Living for the Ecstacy Set." These are all out on Apathy Press, 2924 East Coldspring Lane, Baltimore, MD 21214. "We Twisted Together For Our Lives" (from Confessions of)

"White sanitarium wall, your armpit with its worm
In the milk soup of stars too we seem to feel
A living time sliced like lumber & built in shelves
Nooks, crannies, leather volumes
Shapes of knowing separating what we are, we seek
Since I have been a child
My old friends are the demons in the wood's grain
And what I imagine that I see in that deep grain
I can see in the shrill surround & you
Your mist consistency pale by incandescence:
Tiny fishes living in that mean
In the milk of our skins living itching fishes
Tiny teeth tearing disobedient texture Of taffied webs expanding 'til they do not break
But bend turbulence about our fins...."

There's more, the publisher, Tom Diventi, who has Apathy Press, Baltimore, and brains tattooed on his arm. "Corpse Delectable," Hydraulic Press Inc., S.F. and Dogs In Linqerie, Zeitgeist Press, S.F. Danielle Willis. Excerpt from "Breakfast in the Flesh District" (Dogs In..)

"the ghosts are rising over
the faded marquee of a boarded up strip club on Turk Street:ancient girls
with chipped blonde faces
and voices clattering like
pigeons over the heads of naugahyde—skinned men
suckinq coffee through
flat browm donkey's teeth
while exhausted Vietnamese housewives trundle past
with their shopping carts
and the early morning hookers
pace back and forth in
front of cafes hoping
the johns won't mind the stubble pushing up through
their ruined makeup
no one in this neighborhood gives a shit about qhosts—
they're as common as lunatics
and half as obtrusive, hanging
in the air thin and yellow
as nicotine while dogs bark
on top of piles of garbage
and fat women in clown suits iuggle bottles of Night Train
and spit teeth at anyone who stops to watch
here, ectoplasm is just
another thing you
cough out of your lungs"

Her books have lots of horror peotry, "Dog's In Lingerie" is $5.95, Zeitgeist Press, 44368 Predmont Ave., Oakland, CA 94611. Also new from Zeitgeist is "Tenderloin Rose", by Kathleen Wood, $3.00: exerpt from Wood's "Living In Carl's Jr":

"It's almost possible to live in the fast food places around here; almost...the coffee is hot and bitter and cheap and they serve it in such big cups you can kill an hour in Carl's, the next hour in Jack—in—the—Box, the next in McCensored; by that time they've forgotten you in Carl's, you get so wired you almost don't care that there's nowhere to sleep at least for a while, and Carl's & Jack are open 24 hours and when it's not raining there's always the ledge above the BART train where you can spare change for a movie ticket or wait for a john and maybe if you suck some old creep's cock good enough he'll give you enough money for a room for the night or at least for a bag of speed, you can buy some for twenty bucks from that skinny guy on the ten—speed right over there, I'm tellin' you dude, we're all makin' it, don't worry...

I don't have to live that way now, but something keeps drawing me down to Civic Center Park"

Some of the books I have, like "Stilltrauma" and "From the Margin" by Gail Schilke, were completely self—published, in her case a Kinko's copy shop that gives her a good deal if she goes during their grave yard shift. I remember visiting Brian vermin in Chicago on just such a shift at a Kinko's, and I bet if I'd really needed to do a chapbook that minute he would've cut me a deal too. As it was, I was on a codeine, and ended up using Brian's copy shop computer to do a one page magazine called Project Brickhead that I thought was clever but that everyone agreed just didn't make any sense and wasn't even funny. The flyer that Ben Weasel made for his movie "Sickteen," was better than my newsletter satire, but it's easy

to make a flyer, literature requires a little more thought.

Some people, like Jose Padua, have a great office job for a while. He was able to put out his own book, "The Eddie Cochran Story," as well as Michael Randall's "Pork and other Poems," before retiring to an early pension. Big Cigar was an inoridnatly nicely produced $3.00 magazine (44 Ave. B #4A, New York, NY 10009) that came from Jose's former job.

Mark Sperry's books are on his own press, Caffeine Machine and Dirty Rotten Press, 4401 San Leandro St., #36, Oakland, CA 94601. Some of his stuff reads like a military journal: (Exerpt of piece from Caffeine Machine, D.R.P. Inc.)

—18 degrees outside right now
No pain.
None whatsoever
No heat in my cell.
Flesh fantasy;
Flesh house.
Kick it.
Punch it.
Stab it.
Shoot it.
Kill it.
Love it.
Destroy it.
Flesh house.
On frozen fire, right here.
Right now.
No hate.
No heat.
No germs crawling in the no-heat flesh house.
No sound in the triumphant non-mind.
World walking wounded.
Wouldn't that be nice?
Living on a dead world, like after birth parasites
Devouring all
Like frozen heat machines slowly killing time
I have crossed the line.

A friend took my copy of Third Rail by Sperry to save a skinheads life: inspirational hardcore poetry. Kurt Brecht from D.R.I. has a book on DR.P., about living in a tree house and keeping a rigorous schedule of different food lines.

A couple of homeless people I know have chapbooks too, Orion Feig's "A Dozen Brutes" was published by Rock—Slide Ltd., Briarcliff Manor, NY. exerpt from Nightmare, by Urion:

"Sandwiched between crude reality and genial intimations. I thread a thin line that elucidates the difference between the laws of man and the laws of the jungle.
I am swamped by both sides with equally forceful invasions."

A few old punk rockers are frequent threatening presences on the reading scene, Josie Cook and I were both pretty fucked up in '78 and both are still hopefully fucked up, but also have chapbooks out with Zeitgeist Press. My Z.P. book, "Where's My Wife." is $3.oo, and I have another book on Apathy Press, which Diventi was selling for the insulting price of 2 for a dollar! I first read Joie's stuff in "Acts of Submission," manic d press:

"Mournings"
"this is my breakfast
methedrine and a six pack
and decided
I have no contrpl,
many friends have died
apparently from self abuse.
I hear their sagas
on the radio.
living memorials, tributes.
and the crowds come out for
death!
they like it as much as I do.
never mind.
morning has begun.
the pace has hastened.
i must work now.

Go, Josie. I love all these new books, the power of underground and independent products keeps me going sometimes. I admit they're all paper eaters, "a tree for my ego", so I've had to sacrifice my junk mail by getting a flyer on how to avoid getting unsolicited junk mail. Send an SASE to: Modern World Design, P.O. Box 249, NYC, 10002-0249 (til 1—91 only). Call the toll—free numbers on the order blanks of catalogue companies, etc. and request removal from Mailing Lists, always Refuse and Return To Sender any unathorized mailing—we each receive an average of 1.5 tree's worth of Junk Mail a year according to MWD. Sure it's all ending, we're running out of resources, friends are dying from failed and successful experiments with Weapons Systems, Atomic Power, and the Nuclear Family, but let's have a Glamorous Apocalypse, everybody. Let's use that paper for "Welcome To The Barbecue." Ron Kolm, Low Tech Press, 30—73, 47th Street, Long Island City, NY, 11103:

"Pipe Equals Life"
"She takes her shopping cart
Out
To scrounge for scrap iron.
Her kid screams.
She slaps him behind an ear
Where no on will see.
Down past the fires
Flickering inside trash cans
Past the bums In their huddle
Down to the blocks
Of gutted buildings
Dragging her kid
And her shopping cart.
She measures the worth
Of copper pipe
Better than any plumber—
Pipe equals life."

Lily Braindrop

Ask Lily Braindrop or responses to erroneous dyke-oriented assumptions that have been directed my way.

No, I still have neither the desire nor the inclination to write an honest-to-God column. Call it writer's block, call it overwork, call it the ravages of futility, but NO, no hard core column once again.

What I've chosen to compose at the Mac keyboard this month is, as the title indicates, a written effort aiming to clear up some misinformation and answer some questions that have been sent my way.

Firstly, and perhaps most importantly, lesbians are not free from the risk of AIDS. While statistics show that HIV transmission between lesbians is almost nonexistent, in order to be considered officially "lesbian" by the standards of these statisticians, a woman must have been exclusively sexual with women for 7 years prior to her testing date. Needless to say, that excludes many women who identify as lesbian, so the stats are most likely grossly inaccurate. We're not as low risk as we would like to believe.

Secondly, evidence is inconclusive as to whether or not HIV can be transmitted through cunnilingus. Tongue slut, pay attention, this is a direct response to your letter... HIV virus has been found in vaginal secretions. Assume that there is a large enough concentration of said virus in said body fluid to infect another person (yes, you, or your partner). Any cuts or abrasions in the mouth or throat can give the virus an entry way into the bloodstream, so be careful. Tooth extractions, or even having your teeth cleaned can leave significant breaks in the tissues of the mouth, so BE EXTRA CAREFUL after you go the dentist. In fact, why not ask your dentist for some dental dams when you're there. Who cares if Dr. Cleengumm gives you a weird look as she/he hands you the little latex squares, better safe and somewhat sheepish than sorry.

How do you use a dental dam? Well, you take the little devil by the corners and lay it out flat on a clean surface. Then you take your favorite lube (Foreplay is good because it contains nonoxynol-9 which kills the HIV virus. Nonoxynol-9 can, however, causes irritation in some people, so a lube that doesn't contain it should be used instead. Try Astroglide, a little goes a long way), and coat the surface of the dam.The lubed side of the dam will be the side that rests against the cunt. This makes the ride more slippery and fun for the recipient of the action. Carefully place the dam against the surface of the cunt and hold the sides in place with your hands. With the surface of the vulva covered, you can now chow down. For greater mobility, you can actually tape the dam over your mouth, kind of like a surgeon's mask. Great for playing doctor, dontcha know. This leaves your hands free (your gloved hands, thankyouverymuch, but we'll get to that later) for other things. Just make sure to use medical tape such as Dermaclear, or else you will strip off all your facial hair. Ow. You can also buy a device known as a DAMMIT, which is a leather strap contraption that holds the dam in place with snaps. I personally despise these things because they stretch the dam so far it seems like you're going down on a trampoline. Buyer beware.

Let's depart from the subject of cunnilingus for a moment so I can conquer a gross and rampant misconception. Lesbians do more in bed than read Gertrude Stein and lick each other's pink spots. Both of these activities wear a little thin after a while (actually, I could be wrong, I've never read any Gertrude Stein). Despite what the fluffy-puffy "let's not intimidate-the-insecure-lesbotitilated-male-readership" lesbo-fantasies in the men's magazines would lead you to believe, there is a wide range of lesbian sexual activity. So, Mykel, contrary to your implications, I may not suffer from blisters on my tongue, I may instead suffer from callouses on my fist! So there. Well then, what do lesbians do in bed? The same things other people do, everything, nothing, or

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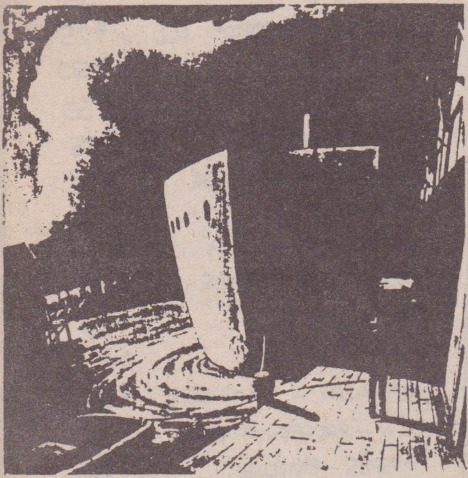

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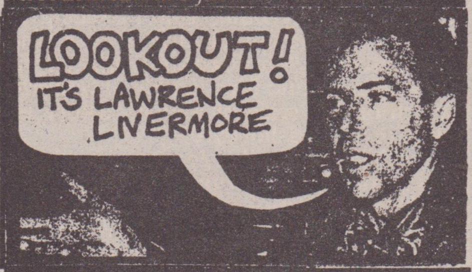
Now here's a specific queer query I hear a lot, and it's been hurled my way recently so I will now answer it to the best of my biased ability. "Why do women like butch (esthetically or otherwise male-identified) women? Why don't they just get a real man?" Well hiney, oops, I mean honey, there is a difference between a butch woman and a man. Barring the obvious physical differences, the differences vary from person to person. This is a tough question for me, so I guess I'll just be as personal as possible here: One of my favorite women is unquestionably 'butch.' She has what we consider a 'male' look, wears a tuxedo to formal events, exhibits a strong "masculine" sexuality and directness, hangs out with the local leathermen and gets confused as to which public restroom to use at times. I love that about her. She's really comfortable with all this 'maleness', and while her butchness is extremely 'FUCK YOU," it's not contrived and she doesn't have an attitude about it. It's just part of her. Despite these "male" qualities, she was, for obvious reasons, socialized like a woman, and is, I guess as a result, very kind, reflective and emotionally attuned. In short, she's got the male qualities I like, as well as the female, so what's not to like? (Take a number and get on line sweetheart, she books a couple weeks in advance) Consider this: lots of straight girls go for willowy, arty, femmy boys. They have lots of "female" traits but are still boys (I guess. I'm kinda over this strict gender-assignment stuff. Genitals are not gender, y'all). Why don't they just "go get a real girl?" Why don't you just get a real clue? This "girls wear skirts, boys wear pants" shit is real tired. I even have a hard time standing by my proclamation of "lesbianism" because I go out with male-identified women, but that's digressing, so I'll get back to my point now. Women go for butch women for the same reasons women go for macho men, femmy men and androgynous men. Women go for butch women for the same reasons men go for fluffy women, brusque career women and androgynous women — because there's an attraction, be it personal, chemical or physical. Can't analyze it or cure it, love and lust don't work that way.

Well golly, that's about it for me. I've filled my q and a quota for a while. I hope you're all that much more lesbo-enlightened now. JUST TO LET YOU KNOW, TASTE OF LATEX 3 IS DONE AND READY FOR YOU TO ORDER. Did you hear me? It costs ya $4 U.S., $5 Canada and elsewhere. Foreign rates may change soon, postage is unbeleiveably expensive. What the fuck. Buy it, okay? I'm sick of my day job. Don't forget, ya gotta be over 18 to buy my rag, send an age statement with your order to TOL, PO BOX 460122, SF, CA 94146. I'll return when I have something useful to say. PLEASE SEND AN SASE FOR ARTIST'S AND WRITER'S GUIDELINES TO TASTE OF LATEX. I'M HURTIN' FOR MATERIAL!!!!!! Bye.



In die Dämmerung beginnt die Eule der Minerve ihre Flug

Yeah, I know most of you don't know German, and to tell the truth, I don't know much either. But I like the sound of those words (if you know a German, get him/her to pronounce them for you).

I learned them at school today, one of the few things I've learned so far except for how dumb I am. I was getting pretty discouraged, in fact, until I realized that a big part of education is persuading students that they don't know anything. Otherwise, why would they bother paying attention, and what would the teacher do for a living?

What the German words mean is: "In the twilight, the owl of Minerva (wisdom) begins its flight." The professor who wrote them on the board is about 60 years old, and I guess you could say he's entering the twilight — of his career, at least, though hopefully not his life. So it's especially touching to hear him talking about the sad lesson they contain: by the time we get anything figured out, it's usually too late to do anything about it. Or, in the words of another proverb he quoted, "We get too soon old and too late smart."

But even though his hair, what's left of it, is white, and he moves more slowly than he used to, there's a lot of life in the old boy. In fact he makes most teenage punk rockers look like garden slugs. At eight o'clock in the morning, when students come slouching into the classroom with all the enthusiasm of a condemned man on the way to the gas chamber, he's already raging full force.

He talks fast, as if he's in a constant race with the ideas that keep spinning out of his imagination. There's no telling what he'll say next; he comes in with pages of notes, but ask him a simple question and he's off on a whole new subject, or three, yet somehow it all ties together. In the space of one class today, these are a few of the names that came up: Max Weber, Richard Wagner, Plato, Aristotle, George Bush, Sigmund Freud, Janis Joplin, Immanuel Kant, Jello Biafra, Karl Marx, Thomas Malthus, Adam Smith. At one point he broke into song, and at another started reciting poetry as dramatically as if he were acting in a Shakespearean play.

By now you might be a little curious about what exactly the subject of this class is. Well, it's got a long unwieldy name — "Theories and Applications of the Social Sciences" — but that doesn't mean much of anything. It's just to satisfy the bureaucrats at the university; after all, we couldn't have a class without a name, preferably an important-sounding one, could we?

But what the class is really about is the getting of knowledge, and with any luck and a lot of time, wisdom. It's theoretically what all education is supposed to be about, but seldom is. Most kids, if they're lucky, will have one or two teachers in their life who are devoted to learning for its own sake. As for the rest of their classes, it's mostly job training.

And when I say job training, I don't mean that they teach students to perform a useful skill. More typically, they teach them to answer bells, to do what they're told, to do boring and meaningless tasks without questioning why, to lie and cheat, to get ahead by any means necessary, and to make life miserable for any fellow students who don't go along with the program. That's job training in a nutshell, because whether you end up working in a factory, an office, a fast food joint, or even a university, those are the kind of things you'll be expected to do.

But we all have to work for a living, don't we? Who has time to sit around cogitating about philosophy and the nature of man and figuring out how or if it's possible to surf on the rip tide of history? Poetry and art and all that sensitive stuff, that's for the rich kids and weirdos. As for the rest of us, we'd better just get those computer science and business administration degrees and get busy. A dog-eat-dog world out there, you know...

There are a couple of problems in that kind of thinking. At least. In the first place, calling this a dog-eat-dog world is an insult to the dogs, to animals in general. Only humans exploit, enslave, and slaughter their own kind on such a massive scale. A dog might eat another dog if he's hungry enough, but he won't pile up thousands of canine corpses in hopes of trading them for a newer car or a cottage at the lake.

And as for focusing on one narrow field that you hope to get a job in, let's face it: most engineers and businessmen are geeks. (So are most other people, but let me zero in on the easiest targets.) But why? Is there something inherently wrong with engineering or running a business?

Maybe, but I think it's more likely because they don't know anything else, because they don't have any way of putting what they do and what they know into a perspective of being human and being part of society. So it's easy for them to build cosmic death machines for the Defense Department. Or to make television commercials for the Amalgamated Cancer Corporation, or invent packaged chemical food substitutes to sell to inner city families who can't afford the real thing.

"Hey, I'm just doing my job." That's the usual excuse. It's the one Adolf Eichmann gave for murdering a million or so Jews. It didn't work for him, being that it was Jews who eventually put him on trial, but for most Americans who put in their eight hours down at the piss factory, well, you can't blame them for not worrying about who has to drink the piss and shit and puke they keep churning out.

And why can't you blame them? Because they're fucking ignorant. They just don't know any better. But the word "ignorant" isn't a completely innocent word. Look at the word that's contained within it: "ignore." You only stay ignorant by ignoring fundamental reality. Granted, everything in our system of values encourages you to do just that — shut your eyes, shut your mouth, produce and consume — you're just doing your job, man. But it's no excuse.

There's another reason, a more selfish

one, why it's not in your interest to go along with the program. Americans have almost no grasp of history or economics — in case you're confused, knowing when Columbus sailed the ocean blue is not history, and the law of supply and demand does not equal economics — because if they did, they'd realize that this country is falling apart. A lot of those jobs you're expecting to do just aren't going to be there come graduation time. More likely you'll get handed a uniform and a gun and dumped into the middle of some stupid jungle or desert or ghetto war.

So learning a useful skill may not be so useful after all — for you or society. But wait, what's this crap about society? Most punks, especially Absolutely Zippo readers (I of course use the term "reader" very loosely), are out to destroy society, aren't they?

Yes and no. The society they're out to destroy is an imaginary one, something they see as separate from themselves. But people don't exist outside of society, any more than fish do out of water. It doesn't matter if you live on top of a mountain or the middle of a desert and only go to town once a year, you're still a product of the collected ideas and relationships of the human society you were born into. If it weren't for society, you wouldn't even have the slightest idea who you are. You wouldn't even have an idea.

If you think of yourself as smart and good-looking, or dumb and ugly, you're not just grabbing those images out of a hat, you're gettting them by comparing yourself to other people, or to other people's ideas. If you see life as a constant, miserable struggle, or alternatively, as a nonstop party of luxury, it's a direct outgrowth of where you stand in society.

Then why don't most Americans see it that way? Because they're taught not to. Check out this advertisement in a recent Fortune magazine (Fortune, as the name implies, is a glossy zine aimed at people who are trying to make *a lot* of money): "We are all created equal. After that, you're on your own, baby."

The point of the ad, aside from crudely debasing one of the noblest ideas to come out of the American Revolution, was that the only way you'll get ahead in life, or even survive, is by elbowing everyone else out of the way and grabbing as much wealth and power as you can (using Fortune magazine as your road map, natch).

You don't usually study Fortune magazine in school, but almost everything you do study pushes the same viewpoint. Most Americans would be amazed to hear that there's any other way of seeing the world, even though the idea of "every man for himself" or "the war of all against all" has only been around for a couple of centuries, which on the scale of human history is a blink of a bloodshot eye.

One philosopher/economist who offers a diametrically opposed viewpoint is Karl Marx. You can pick plenty of holes in his arguments, just as you can do to the arguments of any philosopher or economist. But if you're like Americans, you won't be able to, because you won't have the slightest idea what he was talking about. Not because he's hard to read (he is), but because his writings have been almost completely absent from this country's educational system.

Does that make sense? We've bled taxpayers dry, spent the United States into bankruptcy, gone without decent health care, education, housing, even been prepared to incinerate the whole planet in order to protect ourselves against "communism," and most of us don't even know what the fuck it is.

If you believe the mass media propaganda, of course, you'll think this is all a dead issue. Communism is finished, and capitalism reigns supreme all over the world, right? Somebody asked our professor a question like that; he answered, "Communism and Christianity are both great ideas; unfortunately neither one has ever been tried."

Yeah, there are plenty of people and institutions calling themselves Christian, but most of what they've produced has been hatred, superstition, repression, and genocide. Not very much like "Love your enemies, do good to those that hate you, take care of the poor and the sick," which is all the original Jesus Christ was saying. Ditto for communism. Those dictatorships in the Soviet Union and Eastern Europe and China had as much to do with communism as American-style capitalism has to do with freedom and justice for all.

Does that mean I'm turning commie? Yeah, that's what they warn will happen to innocent students who fall into the clutches of those subversive professors at the University of California at Berkeley (a university where, by the way, every employee, even the janitors, has to sign a loyalty oath to the United States and the State of California). No, I'm no more a communist than I am a capitalist. Both systems have some valid ideas and some just plain stupid ones.

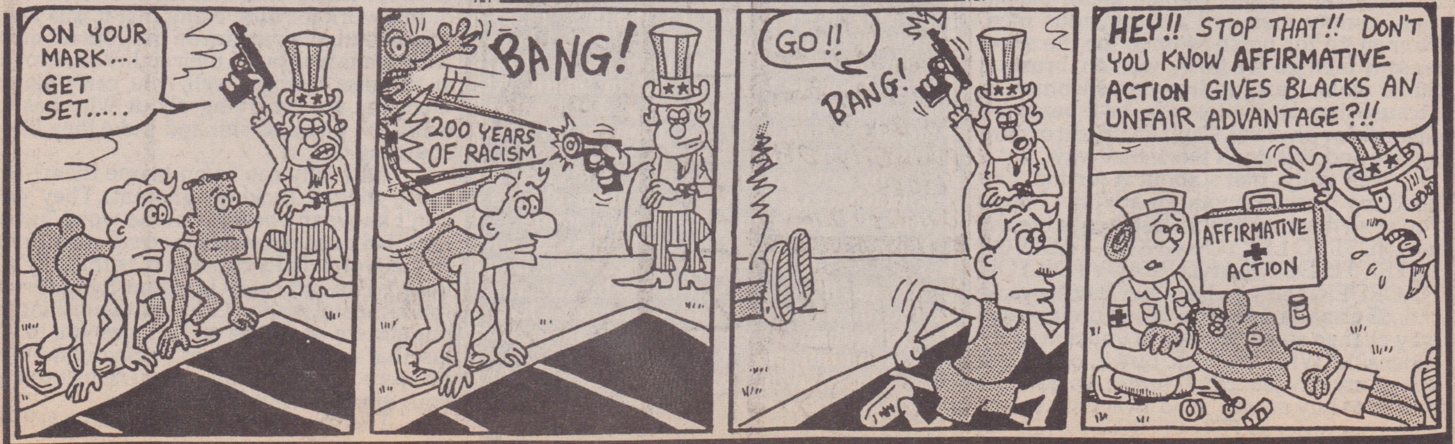
But I resent not having been given both sides of the story, not being given the opportunity to make up my own mind. And you should too. Most of you reading this column are still in school, or will be again some day, and you owe it to yourselves and your fellow human beings to not be passive consumers of whatever gets doled out to you under the name of education. Ask questions, plenty of them, and ask your teachers to explain *why* things are true, and *how they know* they're true. Be polite, but be insistent; you're there to learn, not to be brainwashed.

Let me leave you with a few quotes. Here's Billy Bragg, the comsymp British folksinger: "Capitalism encourages people to be competitive, to be individualistic. Margaret Thatcher said last year, 'There is no such thing as society, there are only individuals.' That to me is insidious."

Why is it insidious? Check out Alexis deTocqueville, writing about American-style democracy back in 1830: "Despotism (tyranny), which by its very nature is suspicious, sees in the separation among men the surest guarantee of its continuance, and it usually makes every effort to keep them separate."

And finally Mr. Karl Marx himself, Uncle Whiskers, as some of us fondly know him: "It is true that wage labor produces for the rich wonderful things — but for the worker it produces privation. It produces palaces — but for the worker, hovels. It produces beauty, but for the worker, deformity. It replaces labor by machines — but some of the workers it throws back into a barbarous state, and the others it turns into machines. It produces intelligence, but for the worker, idiocy and cretinism."

And you were wondering where Mykel "Lefty" Board was getting his ideas for last month's (unfortunately mostly true) diatribe against the working class? Now you know.



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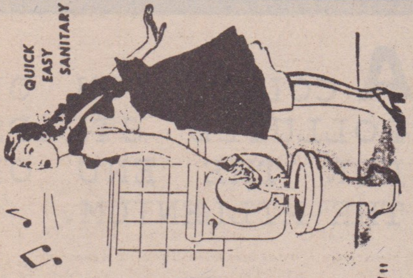

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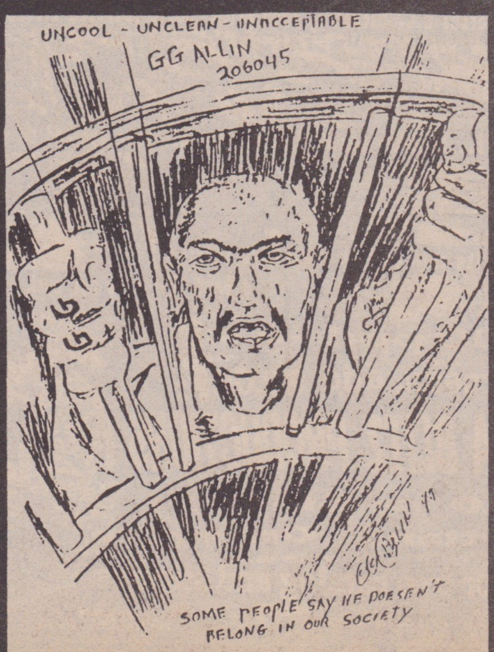

G.G. ALLIN AND THE DISAPPOINTMENTS LIVE AT STACHE'S BAR, '89 COLUMBUS, OH TWO MONTHS AFTER THIS GIG G.G. ALLIN WAS ARRESTED BY THE UNITED STATES SECRET SERVICE AND NOW LIVES IN A MICHIGAN PRISON. COMPLETE SHOW ON THIS DISC.

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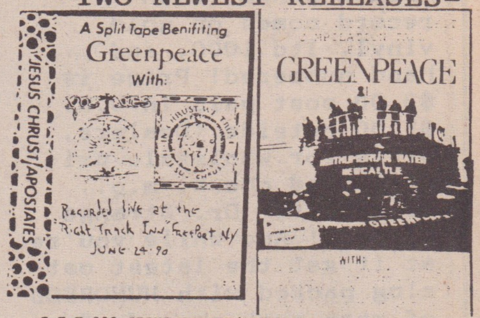

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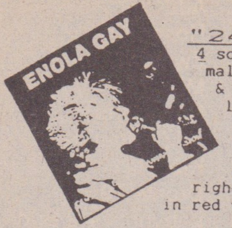

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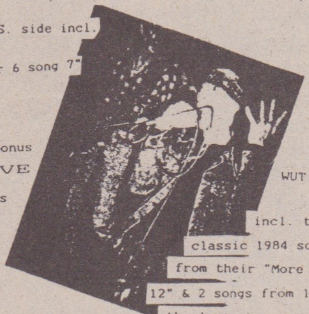

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OVERSEAS CONNECTION #2

A short update: it seems that everything comes together and it could get released in Spring 1991. Right after completion we´ll start looking for bands for VOL.3, take your chance, bands! It´s also a good chance for you to get a review in our 7 INCH MAG mentioned at the bottom left. Also I personally enjoy it to get good music by unknown bands, I don´t need B I G BANDS....................

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As exchange rates are going down from our point of view, please try to get these records from BLACKLIST or TOXIC SHOCK mail orders, also some others stock Double A stuff. Otherwise the $ price is for US & CAN only, all other countries have to pay the DM price.

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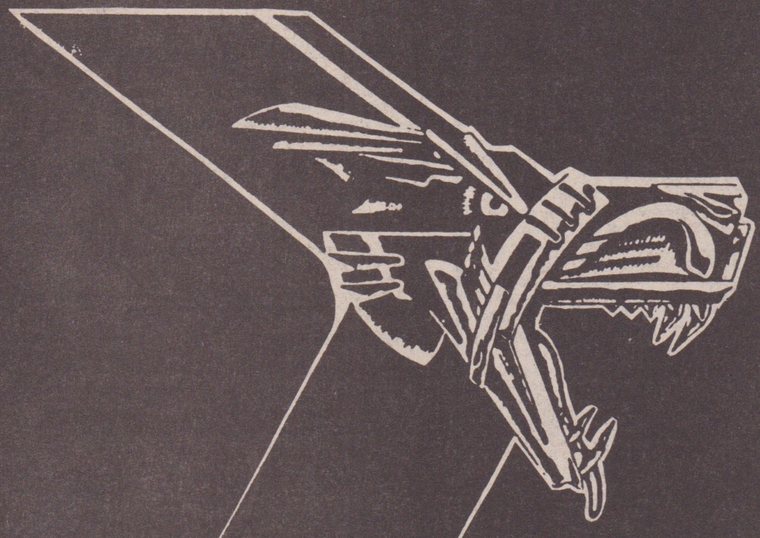

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PLEASE SEND US ANY INFO YOU HAVE ABOUT NAZI SKINHEADS AND OTHER RACISTS SO OUR DATABASE CAN STAY CURRENT.

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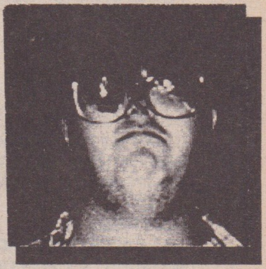
WHATS THE SCOOP?

By Heather Choy

This month's question: **Do you support animal rights?**

Justin, age 18, Chico, CA

"Yes, I have no choice in the matter because human beings are animals. You've got to stand up for your fellow animals."



Boris, age 22, elsewhere

Yes, I do. I don't understand how anybody can quit being vegetarian because it's kind of like quitting being antiracist, shifting your morals out of convenience."

Dana, age 56, Hayward CA

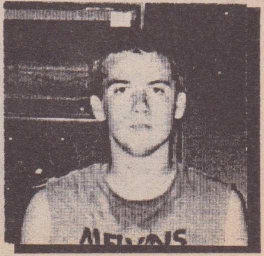
"Yes I do but I'm not a vegetarian. I don't think they should be tested on because they can do the same thing with diagrams instead of animals."

Jim, age 22, Palo Alto, CA

"I don't know. I support animal rights partly because I'm a vegetarian, and I see no use to use them in cosmetic testing or in medical research because it's been scientifically proven that something like 92% of medical research has no bearing on the human systems because the way their metabolism works is different. Eating their flesh is no different than eating our own."

Mike Stand, age 18, 415 area code

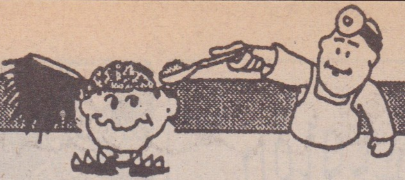
"I believe animals have certain rights but not the kind that your average animal rights activist is talking about. I really can't comprehend the idea of animals having as much rights as humans for any other reason than it don't plain make sense to me."



Mike Nelson, age 20, Olympia, Washington

"I don't believe in cruelty to animals but I eat meat and I wear my leather jacket."

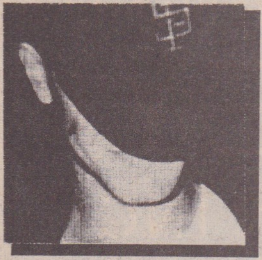
WHATS THE SCOOP?



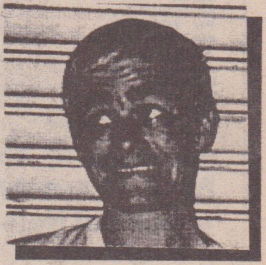
Richie, age 29, Sacramento, CA
"No, because I like to use animal products. I eat animals, most human beings do. I wear leather products. I don't like cruelty. But we're the animals that are the toolmakers of the planet and we can do whatever we want."

Walt, age 34, New Jersey
"What about vegetable rights? I believe animals with higher intelligence deserve protection from murder just like we base murdering other human beings to be a crime and we base that on intellect. As far as using rats and mice, look how many lives were saved. I also believe cows are killed painlessly and quickly and they don't know what's happening to them until they're dead."

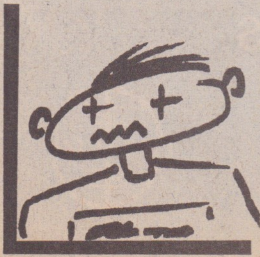
Brian, age 21, Sebastapool, CA
"I think in order for the human race to evolve to a peaceful society we have to end all forms of violence towards anything, especially animals who haven't done anything wrong towards humans. We should try to end exploitation of all living things."



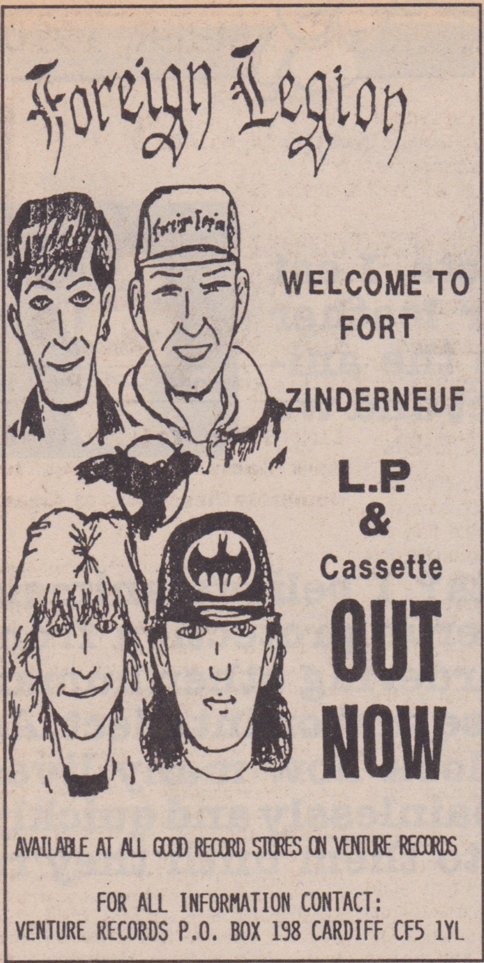
Chuck's Spokesperson, age 15, CA
"No, because they're fucking animals. We're superior because we have brains and we think so we can exploit the animals because they're lower forms of life."



Andy, age 18, Sunnyvale, CA
"Animals are ok, but kids really suck."



Tony Jones, age 19, Portland, Oregon
"Yes, because animals are cool."



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THE BEHIND THE NEWS ROUND-UP FOR......................DECEMBER, 1990

MRR NEWS

Coals to Newcastle Dept:
Q: How many sandbags has the US military flown to the Arabian desert?
A: Two million as of mid-October. No lie.

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

18 ARRESTED AT ARTPARK

Buffalo, NY - Eighteen people were arrested on Sept. 1 at Artpark in Lewiston, New York, protesting the cancelation of a performance.

Artpark, a 200-acre state park dedicated to the visual and performing arts, was scheduled to present an outdoor work by San Francisco-based artists Survival Research Laboratories on Sept. 1. David Midland, executive director of the park, canceled the production claiming "breach of contract" on the grounds of "changes recently introduced by the artist," according to an Artpark press release.

In response to the cancelation, several members of the Buffalo arts community planned to stage a counter performance to protest what they felt was an act of self-censorship on the part of park administrators. Press releases were sent to a number of news and arts organizations announcing "ARTPARK SOLD OUT TO CENSORSHIP — SO NOW WE ARE SELLING ARTPARK." An auction of "used" artists and administrators was scheduled for 5 p.m., to be followed by a "censorship exorcism."

Photo: Phyllis Christopher

The auction/performance never took place: by 5 p.m. state parks police and local authorities were assembled and began confiscating props. The first arrest came moments after one individual began unloading his vehicle. While carrying an armload of placards he was thrown to the ground, handcuffed and taken into custody by officers. Over the course of the next two hours, 17 more people were arrested for a wide range of activities, most of them later charged with "creating an offensive and/or hazardous condition" and "unlawful assembly" violations. The accused, all of whom plea not guilty during a closed arraignment in Porter Town Court, faced a combined bail of $10,000.

The upcoming trial could very well play a key role in the ongoing debate surrounding individual freedoms and the right to self-expression in the United States.

For information or photo/video documentation contact: Cathy Steffan (716) 832-9665 or Tony Conrad (716) 856-8838.

The New Yellow Peril
How Racism Has Come to Dominate Discussion of Japan

By Joel Wing

I have a friend who just graduated from college as a business major. He's your typical easy going, white, middle class liberal. Both being interested in politics we would often get into discussions of current events. One thing that always seemed to come up in these talks was Japan. My friend just couldn't seem to get the Japanese out of his mind. To him, they were responsible for everything bad in the world. Japan, he said, was responsible for destroying the environment, perpetrating racism, causing the decline of American productivity; and worse of all, they were trying to take over the United States. He once told me that if there was anything racist in the media it was due to the Japanese because they controlled the press. He knew these things were true about Japan because he was a business major and had studied their ways. In short, my friend typifies the American attitude towards Japan in the United States: he sees it as the new "yellow peril."

The driving forces behind the demonization of the Japanese has been the decline in U.S. productivity and America's need of a new enemy to replace that of the Soviet Union. Japan provides an easy target for both of these needs. The rapid increase in investment in the United States by Japan has enhanced its visibility to the American public. Being an Asian nation has also made it easier to condemn Japan by appealing to America's racism. Press reports of a "Japanese invasion" and their deceitful business practices are all manifestations of this racist campaign. The most stark example of this move came from the Atlantic magazine.

The Atlantic ran a story by James Fallows entitled, "Containing Japan." The title itself portrayed the text of the article, containment being the policy the U.S. has had towards the Soviet Union for the past forty years. In the article, Fallows wrote that the Japanese culture has been unable to conform to the rules of international commerce. Instead of following Western, i.e. white, norms in business, Japan has followed its own "narcissistic" path to economic success by unfair business practices. To Fallows, it is the Japanese character that is at fault for America's decline. If only the Japanese would act like white businessmen the U.S. would not have such a large trade deficit, and thus, would not be in such problems. (Ellis Cose, "Yellow-Peril Journalism; Is latent racism coloring business coverage of

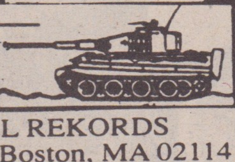
Continued Page 2 Col 1

TWO MILLION B.C. **TWO MILLION B.C.**

The Reign of Terror The Reign of Terror

SIDE 1	SIDE 2
HAMMERHEAD 5:52	TOTAL WAR 4:22
SKULL AND BONES 4:15*	THE REIGN OF TERROR 4:31
BURRIED ALIVE 4:38	FINAL SOLUTION 7:15
THE MARCH OF THE WOODEN SOLDIERS 4:55	

REAL METAL



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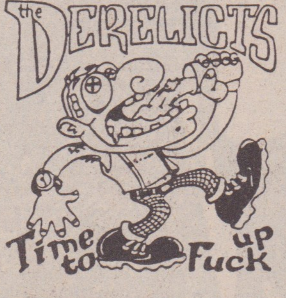

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RACISM from Page 1 Col 4

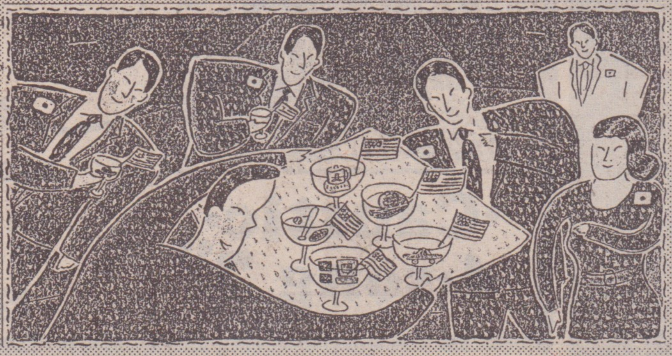
Japan?" Time, 11/27/89; This World, "Japan-Bashing," 3/18/90)

A similar belief about Japanese businessmen is that they play by different rules. This line of thought holds that American business is only interested in the bottom line, while Japanese business is supposedly more interested in advancing the interests of its country. With this mind set, actions of individual businesses are seen as part of a nation's policy. Thus, when a Japanese corporation buys a piece of American property it is not only doing it for itself but for Japan, the nation. (Urban C. Lehner and Alan Murray, "Strained Alliance; 'Selling America' To Japanese Touches Some Very Raw Nerves," Wall St. Journal, 6/19/90)

Both these theories of Japanese business are avowedly racist and overlook the facts of Japanese investment. Fallows' theory of blaming Japanese culture for America's decline is not only unfounded by any facts but is also racist as he believes that white culture is the one others should follow. The other belief that actions of Japanese business are the policies of Japan the nation is an example of the lumping together of Asians. Rather than distinguish between individual businesses and a country, American commentators have portrayed Japan's corporations and government as a single ominous force. Here too we see the racist belief in "yellow hordes" who do not act like whites. By comparing these stereotypes of Japan with the actual practices of Japanese corporations one can easily see the bogus nature of the claims.

Japan, despite news hype, is only the second largest foreign investor in the United States. In 1988 the United Kingdom was the largest foreign investor with $101.9 billion in U.S. holdings. England accounted for roughly 30% of all foreign investment in the United States. Japan, on the other hand, had little more than half the British amount with $53.4 billion invested in the U.S., accounting for a little less than 15% of all foreign investment in America. Ranking third, fourth and fifth in investment were the Netherlands with $49 billion, Canada with $27.4 billion, and West Germany with $23.8 billion. (Lehner and Murray, Wall St. Journal, 6/19/90) Japanese investment is, however, one of the fastest growing in the United States with a 52% increase from 1987 to 1988. (Cose, Time, 11/27/89) The sharp rise in Japanese direct investment, which is the ownership of at least 10% of any one firm, is driven by high savings rates in Japan, which has left many business with large quantities of money. America, on the other hand, is desperately in need of investment to make up for its budget deficit, trade deficit, and low savings rate. Investment helps alleviate these problems by providing funds for a country that is lacking money because of debts. Japanese investment, then, helps America by pumping money into a faltering economy. As the Washington Post reported, the growth the American economy has experienced for the past decade was fueled by foreign investment. (Paul Blustein, "Looking Overseas To Save The American Economy," Washington Post National Weekly Edition, 12/18/24-89) It is also true that Japanese investment, rather than making the U.S. economy dependent upon the Japanese one, has been a stabilizing force. (Alan Murray, "Japan's Buying of U.S. Securities May Add Stability, Not Volatility," Wall St. Journal, 6/19/90) Despite these facts, many have argued that Japan is the reason America has such a bad economy. The basis for this thinking rests upon the claim that Japan practices unfair trade policies.

Charges that Japan does not behave fairly in trade have been made by the United States for the past ten years. As the American trade deficit has grown, more and more criticism has been laid at Japan's feet for being the cause of the problem. These allegations have been repeated so many times that most Americans take them to be facts. The most common of these complaints is that



Stereotype of Japanese buying up America

Japan refuses to open its markets to foreign competition. One of the examples used is that Japan refuses to import foreign grown rice in order to protect its own rice farmers. This is true, but conversely, America is unwilling to open its markets to foreign sugar to protect its own producers, and the U.S. consumes far more sugar than Japan eats rice. Another example often used is the the import of cars which accounts for a third of the U.S. trade deficit with Japan. The U.S. sells few cars in Japan which has led critics to claim that Japan has unfair import barriers against American, and other foreign, business. The claim does not seem to hold up, however, when one considers the fact that Germany has been able to move into the Japanese auto market and now accounts for 30% of Japan's luxury cars. (This World, 3/18/90) American critics have also overlooked the huge amount of American goods Japan purchases.

For the past ten years, Japan has bought more U.S. goods than any other country except Canada. According to the U.S. Department of Commerce, in 1989, Japan imported $45 billion worth of goods from the U.S. as compared with $36 billion for West Germany, France and Italy combined. Critics, always trying to maintain the facade of the unfair Japan, have charged that the large amount of Japanese trade with the U.S. is only due to pressure brought upon the Japanese government to reduce its trade barriers by America. In fact, between 1981 and 1986, Japan's protectionary barriers only decreased slightly, while the European community's rose by nearly 20% and the U.S.'s rose by nearly 25% according to the World Bank. (This World, 3/18/90)

What is really at the heart of the matter is that Japan is beating America at its own game. When the United States emerged from World War II, it was the most powerful nation on the face of the earth. All of its major competitors had been devastated by war. American businesses used this to their advantage and established themselves as the major player in all of the world's markets. Now, however, this position is faltering. American productivity is down and other countries are emerging as economic powers. Conversely, the U.S. is being treated like it has treated the rest of the world for the past forty years with high levels of foreign investment and the purchase of properties. Japan, being the leader of these new nations, and having a distinct, non-white culture, has been singled out by the U.S. to be the scapegoat of all of the nation's problems.

Regardless of these facts, America has continued with its Japan bashing. When an Australian firm attempts to take over MGM/UA, and when Australian multi-millionaire Rupert Murdoch successfully gains controlling interest in Metromedia Inc. and 20th Century Fox, it is not reported as an Australian invasion of Hollywood. Other similar stories that were hardly spoken of was the acquisition of over 100 U.S. newspapers by the Canadian company Thompson Newspapers in 1989 and the purchase of Holiday Inn, "America's Innkeeper," by a British firm. (Cose, Time, 11/27/89; This World, 3/18/90) When a German firm invests in an American business, the press does not interview World War II veterans to comment on their past adversaries as the San Francisco Examiner, and other newspapers, have done when reporting on relations between Japan and the U.S. (Dexter Waugh, "Can Japan-U.S. friendship last?" S.F. Examiner, 7/3/90) Likewise, when a European business buys a prominent American landmark they are not treated to racist remarks like those of Andy Rooney who said that Sony had just purchased "Lockefella Center," and suggested that the Japanese also buy the "Gland Canyon" and "Mount Lushmore." (This World, 3/18/90) European businesses are also not subjected to attacks on their culture since, being white, they are, by definition, following international rules of trade. American newspapers can bash Japan for selling racist black Sambo dolls and their discriminatory treatment of Koreans and ethnic Ainu, yet Japan does not have incidents of blacks being murdered for walking into the wrong neighborhood or Asians being beaten to death for unemployment. As the London Economist stated, "Too many people in the American establishment are itching to reinvent the yellow peril." (This World, 3/18/90)

The increase in attacks on Japan has also had a negative impact upon the Asian American community. As a recent story in the San Francisco Examiner reported, many Japanese Americans are beginning to fear that they will be the target of abuse due to the rise in anti-Asian feelings generated in the U.S. over investment. (Dexter Waugh, "Japanese Americans fear racial backlash; U.S. has long history of prejudice against Asians," S.F. Examiner, 7/3/90) The fear of abuse goes beyond just Japanese Americans as whites tend to lump all Asians together. This fear has already been played out by the example of the murder of Vincent Chin in Detroit in 1982. Vincent Chin was a Chinese American who was beaten to death with a baseball bat by two unemployed white autoworkers who blamed Japan for their layoffs and thought Chin was Japanese. Chin's murder serves as an example of the kinds of tragic events that can happen when anti-Asian sentiments are stirred in America, just as they are being done now with Japan bashing.

The ire against America's anti-Japanese campaign has also emerged in Japan itself. Recently, a Japanese magazine, the Weekly Post, wrote that Japanese businesses should stop buying U.S. Treasury bonds and stop subsidizing the U.S. debt if America continues with its Japan bashing. The anger arising in Japan against the U.S.'s attacks is epitomized by Shintaro Ishihara. Ishihara wrote a book entitled The Japan That Can Say No which, among other things, said that American resentment against Japan is fueled by racism and that Japan should start flexing its economic muscle against the United States if it persists in its campaign. The book was met with a wide reception in Japan, while in the U.S., it was attacked for saying that America's complaints against Japan were based upon racism. (Mary Ganz, "Sentiment grows for shoving back," S.F. Examiner, 6/29/90) As the Japanese come to perceive American criticism of Japan as being unjust, the public will increasingly align themselves with individuals such as Ishihara, and will demand that Japan "push back."

As the American economy and power continues to decline, the public, press, and government searches for reasons. Japan has become this reason and has been blamed for everything from racism to the trade deficit. My friend's comment that Japan is trying to take over the United States has come to personify the American attitude towards the Japanese, their business, their culture, and their nation. These sentiments are made easier to digest by the American public as the Japanese are Asians, and thus different and easier to hate. Thus, the press and government have easily given into racist stereotypes of the Japanese to further their goals of scapegoating Japan for the U.S.'s problems. Through these racist appeals, Japan has become the number one enemy to the American public, even overcoming the Soviet Union, and needs to be contained, in the words of James Fallows, in order to stop the new "yellow peril."

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BOYCOTT MILLLER BEER!

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"Jesse Helms is the biggest enemy this country has to civil rights and freedom of speech. He advocates government censorship of the National Endowment for the Arts and leads the charge against AIDS education, Gay and Lesbian rights, women's right to choose *[abortion]*, the environment, and every other progressive issue.

"We urge you to join this boycott and let your dollars send the message that Jesse Helms must be stopped"

BOYCOTT MARLBORO!

- ACT UP/SF flyer, Aug '90

THE MARLBORO/MILLER BOYCOTT

Helms is a point man for the right-wing fascist movement in the U.S. today. His hatred for anything gay/lez is almost unbelievable. It's hardly just fag-bashing he's into though — all non-white, non-christian, non-fearful consumers are his targets.

There is something you can do that directly affects him: the Marlboro/Miller boycott. And it has been effective so far; Helms has targeted ACT-UP / San Francisco and ACT-UP / Washington DC for messing with his re-election campaign and contributions (which is amusing, as ACT-UPs are all independent, and mostly consensus-run; hierarchy addicts like Helms just can't deal with groups that have "no one" in charge!).

BACKGROUND INFO

Because of the outright police oppression of gay people, bars as safe places are a big part of gay "culture." (Most bars are filled with men anyways; can you tell the difference between a fag bar and a straight one?)

Not since the successful 1978 Anita Bryant orange juice boycott has there been a national :gay-led boycott. If you heard of her as a notorious asshole, when as an O.J. industry spokesman she helped defeat gay-rights in Florida, it's cuz dykes & fags made her notorious for you.

WHY MILLER/MARLBORO?

Helms lives in the tobacco industry's back yard; he supports them with legislation, they support him with money. The idea is to let them know it's no longer an easy, low-profile relationship. It makes Helms less of an asset — he now has liability. This is exactly what killed Anita Bryant's career; and while it won't stop him directly, it sure will add to his burden of making himself indispensible.

Miller beer and Marlboro cigarettes were chosen out of all the Phillip Morris (P/M) products for a number of reasons. Beer and cigarettes are high-profit items in bars. But because Miller sponsors certain high-profile gay events in SF, such as Gay Freedom Day Parade, some call Miller "a friend of the gay community", and are against the boycott. This has deepened a rift that's been growing for a while now, with (surprise) yuppie/business/bar owners against the boycott, and most everyone else for it. (The issue itself is called assimilationism, i.e. assimilating into "mainstream culture," whatever that is.)

But the pro-Miller crowd forgot a few things: one, corporations are not anyone's friend, they exist for only one thing: *profit*. Two, nearly every dollar given to gay entities by "Miller" has been from the independent local distributors, not Miller corporate. Miller and P/M brought out statistics claiming they supported the gay community but were quickly shown to be not Miller, but P/M, for broad-based, non-gay AIDS services, etc. (AIDS does not equal gay, dears.) Three, people are not for sale to the highest bidder.

Whatever — with few exceptions, it's harder to get Miller or Lite in a gay bar in SF, with bar owner/operators joining the boycott because they believe in it (the majority) or because of pressure from customers.

Also, cigarettes and alcohol are on many peoples' shit-lists these days, what with all the health concerns. It helps that P/M is forced to defend products that are deemed harmful to their users. (I'm not moralizing — I drink beer and used to smoke, and support everyone's right to do whatever they please with their body and mind — but you have to agree this "anti-drug" nonsense sure helps in t.his case. Stab 'em with their own knife for a change!)

Vandalism against Miller/ Marlboro billboards, signs, busstop posters, etc. has been great here in SF, and drives them crazy. I know of a couple of billboards that don't last *one hour* before they're wrecked by paint bombs (glass xmas balls filled with paint, taped shut and thrown).

ABOUT BOYCOTTS

Corporations like P/M have so many products in so many different areas that it's impossible to target them all. A boycott against "all P/M products" would be so confusing it would be better to just skip it, especially when you consider all the other companies that P/M owns.

Picking a few high-profile products is far more effective. Corporations are so greedy for profit and plunder that even if Marlboro or Miller Beer was (say) 5% of total P/M sales, they would shit bricks to have it drop to 4%.

(You might be interested to know that the word "boycott" came from an 1880s case of a fat-cat landlord charging outrageous prices to immigrants. They organized and got others to not rent rooms from him, forcing him to deal fairly. The landlord's last name was "Boycott".)

Tom Jennings/ World Power Systems/ Box 77731/ San Francisco, CA 94107. USA, October 1990. Reprint at will.

BOYCOTT MILLER BEER

Phillip Morris, makers of Marlboro Cigarettes and Parent Organization to the Miller Brewing Corporation has been Senator Jesse Helms' single largest corporate benefactor since 1977.

Jesse Helms is the Biggest enemy this country has to civil rights and freedom of speech. He advocates government censorship of the National Endowment for the Arts and leads the charge against AIDS education, Gay and Lesbian rights, women's right to choose, the environment, and every other progressive issue.

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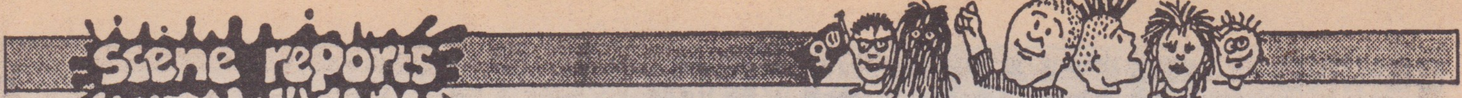
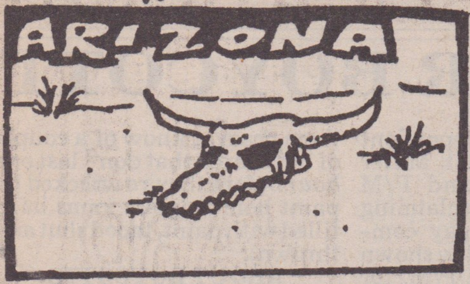
ACTUP

BOYCOTT MARLBORO





Howdy! This is Brian from The Alternative Voice zine with a scene report from Arizona. First things first. Fans of the Christian Slater movie "Pump Up The Volume" please be informed that there is no city here called Paradise Hills, no Hubert Humphrey high school, and most important, no pirate radio anywhere in the State (hint, hint.) But anyway, everybody's favorite Governor Evan Mecham lost big time in his bid for the Republican ticket in the upcoming elections.

About 99% of the alternative community in Arizona hates rap, so naturally, who cares about 2 Live whatever? It's not until Jesse's Books, Records, Video and One Hour Photo up in Prescott gets slapped with a misdemeanor that anyone starts to worry. Hey, give Jess a call at (602) 634-2576 and show support for MRR and better music so this doesn't happen again. Get involved!

G-WHIZ have a new 7" single out called Crewneck. Their record deal's not here, though, so if you want it, send $3 cash to No Penality/ PO Box 10383/ Torrance, CA 90505. They're heading out towards California and Santa Barbara in November.

Here's a good one. A new band plays Butthole Surfer-ish HC and raw Pixie-core, but they take the psychedelic name of CARROT CHAIR 7. A full-length video is iust about finished; your guess is as good as mine as to what visuals they'll use. Contact Dan at (602) 930-1237.

DISTURBED BUSINESSMEN just returned from Tucson with some demo tapes that foreshadow their next tape. Mike didn't say which demo he'll make available, but he did say it's all good stuff like Naked Raygun, Government Issue and, yeah, Descendents/ All. You get the point. Mail $4 or $5 cash to PO Box 10582/ Glendale, AZ 85318.

HOUSEQUAKE is the wonder band featuring Mike Cornelius of JFA fame. They're returning from California, have a new singer, and it sounds good. Call Paul at (602) 947-8087.

There's a band floating around Arizona with two Englishmen and one American: SPIRAL SCRATCH. It sounds like XTC, The Jam, etc. Contact Tony at (602) 841-4651.

The new 15-track tape from HUNKY DORY is all set. Something like hardcore Chili Peppers. Send $5 cash or check to Shelton Valentine, Hunky Dory/ 101 E. Criswold/ Phoenix, AZ 85020.

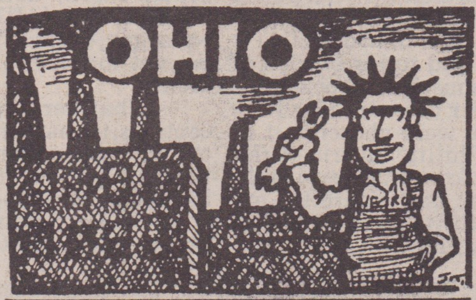
SCHIZOPHRENIA should have their new guitarist by now, call Chris at (602) 244-8821 if they don't. Punk to funk to rock, the old Cult, Bang Tango.

A lot of people in Arizona bitch about a lack of "scene" here, but, on the other hand, racism, violence and the "I'm-bad-you-suck" mentality are relatively rare. So if you can't stand the heat, go back to Seattle, okay?7

A&M signees GIN BLOSSOMS still frequent the better clubs like The Sun Club, 968-5802 and Asylum, 966-9810. Also worth your time are Anna's all-ages Theatre Triad in downtown Phoenix, 949-9390, and the avant-industrial Gallery X, 420-9390, potentially Jesse Helm's worst nightmare.

The Alternative Voice is the zine I publish here. Anything on radio, good music, and fanzines is what the zine is about. $1 cash or stamps for the latest. Contact: The Alternative Voice/ c/o 945 E. Magdalena/ Tempe, AZ 85283.

INTEGRITY



Hey, what's up with it... this is Erba from Face Value and I'm gonna give you the straight dope, pure fact. First of all, OUTFACE just released their 2nd demo which is total musical perfection, on the Bad Brains/ Dag tip with amazing guitar work by Charlie, who also plays 2nd guitar for N.Y.'s Quicksand... they are rumored to be on Walter's new label as well.

CONFRONT had a short-lived reunion, but just seeing them practice was awesome.

Steve says the new MEANSTREAK material is so hard it'll make Napalm Death look like Fugazi.

INTEGRITY is on hold for a while; Dwid is in Indiana and Tony seems to be out of the band, but I have a feeling they'll be back in a big way. Their cassette single, just came out on Progression. The posthumous DIEHARD LP is slated for a winter release on Conversion.

FACE VALUE are on 3 comps coming out, Conversion, Victory and Progression. We are recording our LP in November on Conversion. Our 7" is still available, as is INTEGRITY's. The CONFRONT 7" never came out, but my friend Ian and I are doing a label called Backstab Records and hope to put it out.

STARVATION ARMY just released a new split 7" with a band from Germany. SOCKEYE's new 7" just came out. The SPUDMONSTERS' new demo just came out, by far their best effort yet. FORCE OF HABIT unfortunately broke up, but Frank and I have something up our sleeves... one great fucking band that never got the credit they deserved. DOMESTIC CRISIS, have released their final demo, a bit in the metal direction, but no sellout whatsoever; they always played like they meant business. Another of my, and many's all-time faves, FALSE HOPE, released their final demo, and it fucking rules - Negative Approach fights the Bad Brains at C.O.C.'s apartment, and the Cromags break it up best describes their music.

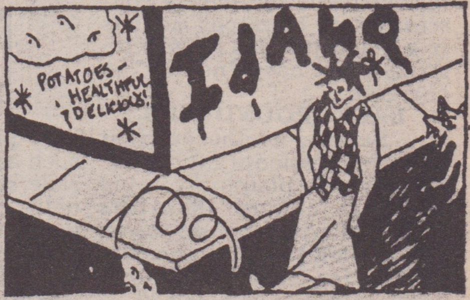
Ex-Hope members, Scum and Sam, are unbelievably enough in KNIFEDANCE now, who can only benefit from these two freaks influence. David Evey, ex-Hope vocalist, has a brave new band called BRAVER NEW WORLD, which Mr. Evey describes as "Heavy Altemative."

On the zine front, my boys John and Alex just released No Exit #3, awesome interviews and cracking from my favorite opinionated bastards... Mikey Thain yet again talks shit about yours truly in Noisy Concept #7. It took the Blood Book one searing issue to become an utter legend.

The Gods of Grind, MINCH, have a 7" out that rips the scene a new asshole. There are rumours of a Lek reunion, many clubs and mothers pray it's not true. Steve O'Bannon does Seraphic Decay Records, which releases bands that are so wild they make Carcass, or for that matter Minch, look like studio musicians. AAAIRRRGHHH!...

I'm doing shows this winter at J.B.'s in Kent, so any band with even the slightest hint of S.S.D. or Youth Of Today in their music, contact me for bookings. That's it for now, here's band addresses and likewise, so stay positive, and remember that Infest are god... Erba/ Face Value/ 4304 W. 21st St/ Cleve. OH 44109... OUTFACE/ 2960 Corydon/ Cleve. Hts., OH 44118 (demos $5)... DOMESTIC CRISIS c/o Bob/ 14506 Darwin Ave./ Cleve., OH 44110 (demos $5)... INTEGRITY/ PO BOX 1816/ Cleve., OH 44118... FALSE HOPE c/o Chris/ 13383 Madison/ Lakewood, OH 44107 (demos $5)... No Exit fanzine c/o Grandpa Pinche/ 2622 Princeton/ Cleve. Hts., OH 44122 (zine $1)... Noisy Concept zine c/o Mike/ 621 Bassett Rd./ Bay Village, OH 44140 (zine $1)... MINCH c/o Seraphic Decay Rec's/ Kamm's Plaza, 3778 Rocky River Dr./ Cleve., OH 44111-4008 Ste# 136... Conversion Records/ 26861 Trabuco Rd./ Suite E-143/ Mission Viejo, CA 92691... Victory Records/ PO BOX 197/ Claremont Hills, IL 60514... Progression Records/ 317 Woodbridge/ Grand Blank, MI 48439

FACE VALUE



Boise, September 20 — It's been a fun-filled summer here in the city of trees, with a bunch of bands putting out tapes, and the possibility of vinyl looming in the near future for a couple of them. I've included addresses for most of the bands so that you can write to them for interviews or information about their tapes, etc.

The DIRT FISHERMEN should have a record out on Seattle's Silence Records (run by ex-Boiseans, The Treepeople) by the time you read this. The DIRT FISHERMEN have a sound somewhat similar to The Walkabouts. Information about their record can be obtained

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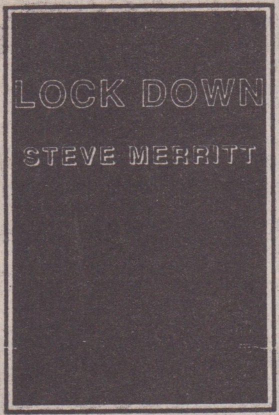

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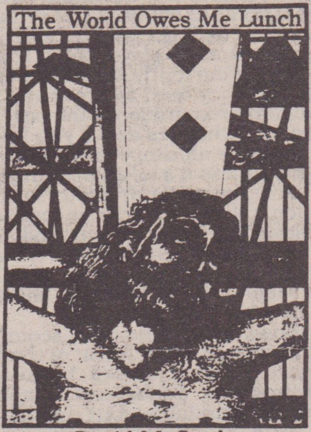

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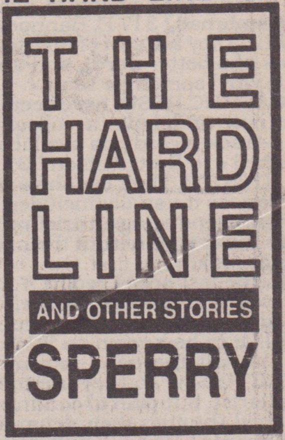

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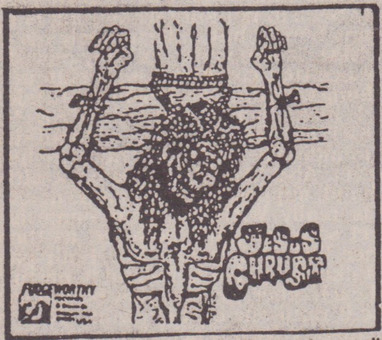

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LETHAL GOSPEL (Tough ugly rock from Venus)
"Equals Jihad" LP— $7.50
"Beware of God" 4 Song 7"— $4.00
"Now It's time to party" 45— $3.50
"Martian Whores " LP— $7.00
"Penetrating Tales" 7 Song 12"— $6.50
T-Shirt— $9.00 Stickers— $.50
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PO. Box 865 San Francisco, CA. 94101
Overseas Add $2.00

from PO Box 1103/ Boise, ID 83701.

HUMOR GOD are another band who have been busy in the studio, and the result is an 8-song tape which is available from Andy Agenbroad/ 317 E. Bannock #1/ Boise, ID 83712. They are sort of mid-tempo "punk" (for lack of a better word), and are looking to put out vinyl sometime soon.

CAUSTIC RESIN have been together for awhile now and have a collection of their home 4-track recordings available. They can be reached c/o Brett Netson/ 3110 Jordan/ Boise, ID 83703. Their live show is something to be seen, as it usually includes local artist, Jeff Hogan, producing an original painting on stage as the band jams out their subtle brand of grunge rock.

In the last scene report, I mentioned a band called CHUCKAWALLA. Well, they changed their name again, and would now simply like to be known as VINE. Their guitarist just left the band to play drums for CAUSTIC RESIN, so they are in search of a new guitarist, but plan to continue. They can be reached through their drummer, Jake at 2600 Encanto/ Boise, ID 83705.

In the "too strange to classify" department a local group calling themselves BONEFISH SAM AND THE POWER TEAM have released two tapes of "songs," although they have never played live. Imagine Negativland gone way out of control, and you have a pretty good idea of BONEFISH SAM. Write to them at 817 Warm Springs/ Boise, ID 83712.

A couple of other bands whose addresses I have and are worthy of your attention are: PSYCHIC NOT, who play melodic music akin to All and can be contacted through Erik Payne/ 40 Thatcher/ Boise, ID 83702; and BLANK FRANK AND THE TATTOO'D GODS, who have the longest name in the history of Boise music and play good solid rockin' "punk." Write to them at 1210 W. Hays/ Boise, ID 83702.

Also playing around occasionally are local industrialists RITUAL FILTH, college type rock from HARDLUCK SHOVEL, THE SLEESTACKS, BLIND LEMONS and THE SCREWS, a band made up scenesters from an early '80s Boise new wave band. They are power pop with a harder edge (superpower pop?).

In other local news, there seem to be quite a few bands I've heard of which are forming, but haven't played out yet. One of these includes Jon, the ex-guitarist from SEPTIC DEATH, and Ken, the ex-guitarist from PSYCHIC KNOT. Should be cool, hopefully they'll be playing soon!

The only local zine that has happened recently is YOUR FACE, which has two issues out. Rumor has it that a third is on the way, and they're dropping the cover price. Get it from Chris Stevens/ 911 Franklin #1/ Boise, ID 83702.

I host the alternative radio show around these parts. It's called Mutant Pop, and it reaches most of Southwestern Idaho and eastern Oregon every Wednesday night from 10 pm until 2 am on The BSU Radio Network. We are always looking for music from underground bands and try to avoid playing stuff that comes out on major labels. What's so fucking alternative about the college radio departments of Epic, Atlantic or Warner Bros.? If you'd like to receive airplay, send your tape, record or CD to BSU Radio, Mutant Pop/ 1910 University Dr./ Boise, ID 83725. Racist, sexist or fascist bands need not bother.

Another thing that I (along with Tim Tate, my co-host from Mutant Pop) am trying to get started is an underground video show on the local public access cable channel. It will be called Posed By Models and we are looking for broadcast quality videos. They don't have to be ultra-professional, just good enough to broadcast. We are in desperate need of videos so that we can get the show started. If you send us a good quality (preferably first generation) 1/2" or 3/4" dub, we will make a copy of it and send you your tape back. That way, all it costs you is one way postage. Send your videos to Mark Hanford/ Posed by Models/ 317 E. Bannock #1/ Boise, ID 83712. If you have any question, call Tim or myself (Mark) at (208)336-1137 or talk to the machine and we'll get back to you.

As far as places to play locally, The Zoo is the only venue currently booking alternative bands, and they tend to shy away from acts without name recognition or the extremely hardcore bands. Chances are, if you haven't put out at least one album, you won't be able to get a show, unless it's as an opening band for a bigger act. The major promoter for these shows is Allen Ireland, who can be reached at (208)343-6432. The Zoo is an over and under club, with the all ages area in front of the stage and a bar in the back. They always have reasonable door prices, but the bouncers leave a lot to be desired.

Hall shows and parties don't seem to be happening any more either. Most of the halls in town have banned shows because of complaints from the police and neighbors, which is understandable, but frustrating. Recently, one show happened at the Policemen's Clubhouse, and everything went really well until the drummer for one of the bands accidentally broke a neon "Police Station" light with a flying drumstick. The promoters had to pay for the light, and there is some question on whether they (or anyone else) will be able to rent the place again.

Well, that just about does it for now. Next time I'll try to include some stuff about other cities around Idaho (if anyone from other cities would write to me and tell me what's going on - hint hint).

Chicago, Oct. 1. Well hello already from Chicago. You know, Chicago is referred to as "the Second City," but not because it used to be second in size to New York, but because it burned down once. I also ought to introduce myself, as this is my first report to MRR. I am Douglas Ward, and I play guitar with 8 BARK, am part of Underdog Records, and put out a hefty gig contact list. I have been doing stuff here for years, and am friends with Lainie (Oyster), Ben Weasel and most of the others who have been writing Chicago scene reports over the years. However, as scene reports from Chicago have becone pretty infrequent as of late, I thought to redress that by doing my own. Now that you've gotten that understood, I'll tell you about what's up in the world of music in Chicago.

After the break up of most of the old standard bands about a year ago (THE BOPHAL STIFFS, I.D. UNDER, SCREECHING WEASEL, etc.), Chicago has seen the emergence of a whole host of new groups, many of who have been releasing vinyl on Chicago's bunch'o'labels. One of them, SLUDGEWORTH, have become a big draw, playing both all-ages gigs and 21 & over "big time" venues, but haven't been able to get out of town much. Their 7" EP on Roadkill Records is doing well, and they're working on an LP this fall. Other R-kill bands are NO EMPATHY (an old standard that didn't break up), who embarked on a tour this September. Reportedly, attendance was not so good, but they broke even, and got their name out of Chicago. Marc Ruvolo, N-E lead singer, is a band schitzo, also being in CHIA PET (who will put out an LP on R-kill), DOUBT, as well as doing spoken word stuff.

Underdog Records is busy with selling its latest two releases, an 8 BARK 7" EP, and a DEAD STEELMILL 7" EP, both of which are those band's firsts. 8 BARK went on their first tour in August, going south & east, and did well too (and stayed across the street from Richard Simon's mom!). However, their singer Wendy quit, but they now have a new singer, Angi. Look for more gigs with them soon. DEAD STEELMILL have been working hard on trying to play some weekend mini-tours, but haven't as of this writing. Shake Fork Records, based in the suburbs, has seen not-so-old-yet TARGET break up, due to some of its members going off to college. Too bad. IVY LEAGUE, another Shake Fork group, has been doing some good playing around the area, but I don't know what is in their plans for the future. GEAR, a band that's been around for a while has done well with their 7", and APOCALYPSE HOBOKEN are releasing lots of their own material on vinyl.

Some newer bands of note, I.M.F. from suburban Algonquin, have been playing all over and just recorded a killer demo. They play straight-on HC with a pretty twisted edge (I used the words 'straight' and 'edge', but they're not SE!). TEARJERKER is a new group from the suburb Wheaton, and are just starting to play around. DECREPIT UTH is a group I haven't seen yet, but they are starting to get around too. There was a band from suburban St. Charles called REKD, and sorry, but I haven't heard about them lately. They had released a demo this spring and played a lot of hall shows out that way, I hope to get some news soon. Another new band that has played Club Blitz often is RAMPAGE, a really hard BILLINGSGATE-ish group that is sort of SE, but not really. The What the Fuck Prod.s people have been organizing some shows near Maxwell St., and they are benefits for W-T-F's latest project; a compilation LP benefiting the American Indian Treaty Rights Organization. I am not sure when that is to be released, but hopefully by this winter. Tony the Strong's Victory Records last release was the "Only the Strong" compilation, featuring some local and some out-of-town groups, mostly SE. I'm not sure what Tony is up to with any bands, but unfortunately his club, Club Blitz, is done now, as Tony moved to a new place that couldn't have a club in it. It was doing well, and was beginning to take off.

I have heard that IMPULSE MANSLAUGHTER are still going, without drummer/founder Glen Herman. No more info on them yet. Also, Ben Weasel is back with his new band, supposedly of no name at all, but who is really WIGGLE. That name is the subject some dispute, however, as there is another WIGGLE in Chi too. Both parties have talked to each other about it, misunderstood each other, and are now both resigned to use it until one of them wins. Good luck gentlemen. WIGGLE (which one?!?! - Ben's) has played out once already, and is trying to do some out-of-town stuff too. Speaking of Herr Weasel, his Movie "Distgusteen" has been re-edited since it's San F. premiere, and will have its Chicago debut soon.

Let me also mention some bands that many non-Chicago people talk about, but who are really not in touch with anything "scene" wise. NAKED RAYGUN - these guys have a slogan "We'll play twice a year whether we like it or not." They are wildly popular, and put out some good (but redundant) records, but they are really dinosaurs who don't interact with anyone else because they don't have to. Big deal. RIGHTS OF THE ACCUSED; I don't know why some 'alternative' types still go for these guys. They are a cross between Poison, Guns and Roses, and the goofiness of Anthrax (I won't mention Kiss, because they'd love that too much). They have the big Rock'o'Roll show, often with choreography and props. OUT OF ORDER - once a great HC band, they took about 3 years off and have now re-emerged as a hard rock/metal "act" trying to be respectable and "make it." Now

I'm not cutting these bands down for what they're doing, but I am trying to put them in perspective with the rest of the underground, non-comercial scene and what it is doing. Finally, in the realm of bands, I'll mention a few that I know exist, but who I have no news on, LIFE SENTENCE, SHARON TATES BABY, NOT-US and JOHNNY VOMIT.

As for venues, the suburban No. 1 Soul in Elgin has not done anything this summer, but might this fall. A dance club/juice bar, Medusa's, has been having bands play its "rock room," but it doesn't seem to be very rewarding. A pretty cool but 21 & over club is Lounge Axe, which is right across the street from Chicago's Wax Trax records store. As mentioned, Martin from What the Fuck has been putting on a few gigs, and of course Matt Nelson and Out of Control Prod.s has been keeping regular all-ages shows in suburban Elmhurst going strong. That is where the vast majority of touring bands in the MRR circuit play. There is a good chance that Matt will be doing some regular all-ages shows in the city, maybe as soon as this fall. That is exactly what we need. Marc Ruvolo was booking some all ages at the Wrigley Side, but that never took off and now is just sitting there.

There is some activity in the suburbs, with a V.F.W. hall in Aurora starting to have some regular gigs. If that takes off, it should really be great for those people who can't get in to the city. Also, the town of DeKalb (about 1 hr. due west of Chi & home of N.I.U.) is seeing some hall shows start to happen, the first show being Oct. 26th with DEAD STEELMILL, 8 BARK and RAMPAGE. Other shows of note include Out of Control's annual Holloween bash at McGregor's, costume contest and all. Playing will be SLUDGEWORTH, APOCALYPSE HOBOKEN, 8 BARK, IVY LEAGUE and GEAR.

There are some good fanzines around, but I will wait 'til next time to talk about them, so that I can be more complete. If anyone would like to know anything about anything that I've written about, please write/call at the address below.

Also, IMPORTANT!!!: if you are doing something in Chicago, and want to be included in any scene report, all you have to do is call me, and I would love to write about you & your stuff. That's all it takes. Later,
Doug Ward, 8 BARK/ PO Box 476847/ Chicago, IL 60647/ (312) 772-4545

Like a dog in a roadside ditch that's just regaining consciousness, the Madison area music scene is beginning to twitch with signs of life. Thanks to some overly hyperactive and somewhat immature show go-ers that thought that being punk meant getting drunk and trashing everything in sight (?), Turner Hall, Forester Hall, The Wil-Mar and many other venues well known to touring acts have banned bands for life, and it is only just now — three years later — that we've been able to find places big enough for large touring acts to play at. Speaking of which, I'd like to thank all of the great touring bands that decided not to take a detour around Madison this summer for helping breathe life into our dying local scene.

Musicale Productions has been recording many of these shows as of late for the Static Attack Live Compilation. The main purpose of this compilation is to stitch the largely amputated Madison scene in with the world outside of Wisconsin, as we have been largely ignored by touring bands the past couple of years. The first compilation, titled Madison's Underground, includes two song by each of the following bands: GOTHIC BONE, ISLE OF DOGS, RAWHEAD (formerly RUSTY CRAYFISH), INSPECTOR 12, TWO MINUTES HATE (formerly Social Interrogation/Parasite) and NATURAL CAUSE. The compilation is professionally dubbed and packaged, the quality is excellent. At this point, the compilation is available by mail order only for $7, post paid.

One of the bands on the compilation, NATURAL CAUSE, has been releasing a limited number of copies of each show that they play, which are professionally mixed live and sold the same night. The only cassette still available by mail order is their July 1 5th show with All and INSPECTOR 12. This show was unique in that an ex-vocalist guest sang one of their old songs, and the band's drummer sang a song the band had just written. They have had better shows since this one, but all of their other cassettes have already sold out. This cassette is available for $4, post paid. Future plans are to release a 7" EP in December.

Madison's INSPECTOR 12 recently returned from their summer tour promoting their latest release, a professionally packaged cassette on the Bovine Records label which is titled Still on You. It will please most of you who purchased their Look Inside 7". 112 also released a split 7" ($3.50, ppd. on Family Fest Records with the Libido Boyz of Mankato, Minnesota just a couple of months ago, now availble on limited edition "beer-colored" vinyl. I hope most of you had a chance to see these guys, they're great live, when they passed through your area, as rumors are running around town that they may be breaking up now that one of them has tasted their own wedding cake, and a second member is about to follow suit. Then again, I've been hearing similar rumors about this band breaking up for as long as I've been one of their fans. RUSTY CRAYFISH recently changed their name to RAWHEAD when they replaced their bass player. They've been doing well in the bar scene lately, but the underage underground scene doesn't seem to be paying as much attention to them as they deserve. The independent record companies have been, however. Tenative plans are to release a 7" on either Bovine or Static Attack Records.

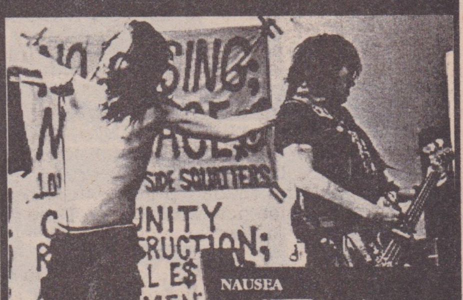
If musical trends repeat themselves every 20 years as the "experts" claim they do, then I know of a classic-style punk band that's going to do well. PARASITE (formerly SOCIAL INTERROGATION) has changed their name again to TWO MINUTES HATE now that they've got Pat Hotlen of NATURAL CAUSE filling in on drums. Besides having hours and hours of unused studio time with (and donated by) celebrity producer Butch Vig of Smart Studios, they've had some interest from a label upstate. As of yet, however, they don't seem to be interested in rushing things. Their only release other than their two songs on the Static Attack Live! compilation is a live cassette of their August 18th show out on Static Attack ($5, ppd). TWO MINUTES HATE plans on touring down to Texas and back up through the mid-eastern states this December, so be watching for them.

I'm going to cut myself off now before I start to get long-winded. All of the cassette releases mentioned above are available through Musicale Productions/ PO Box 4053/ Madison, WI 53711/ Phone: (608)276-7888. This is a collective address used by some local show promoters (booking shows at the State Street center, The Loft, The Atwood, etc.), Static Attack Records, MOR Magazine ($2 ppd with free music inside), and most of the bands listed above. In any case, we will forward your letters to the correct person(s).

I hope that this scene report hasn't sounded like one big ad — my purpose in writing this has been to introduce you to some of the bands in our area. We've got a lot of good local talent here that has been going unnoticed because we haven't been having many big touring acts. The ol' dog ain't quite so lame these days, the Madison scene is alive and kicking!
Take care, damn it.
-Ken U

New York City #1- Punk Rock. This is Marshall George and it's been quite a few years since I wrote my last N.Y. Scene Report. Under my own name anyway (right Rosa?). Anyway, I've still been reading MRR religiously and have not read too many NY reports lately. What I have read is a lot of people are coming out of the closet, lots of debate from straight edge kids who are too young to drink, take drugs and fuck anyway, and lots of yak about bald-headed cue balls who are future yuppies anyway. So, being the nice guy that I am, I figured I'd enlighten those little minds of the millions of readers of this wonderful magazine, fanzine, whatever.

So, it's 1990. I never thought I'd live this long, you know, being the punk that I am. But I thought that if I did live this long, so would


NAUSEA

the DEAD BOYS and RAMONES. But I was wrong, they're both dead. As most of you readers know, Stiv Bators died in Paris a month or so ago. He was hit by a car while waitng for his girlfriend outside of a store or market. See what happens when girls take forever shopping. Anyway, Mr. Bators, lead singer of the DEAD BOYS was a rare talent, and will be sorely missed. I remember seeing them at CBGB and Stiv, back in the seventies, telling kids how hippies and punks have the same political views and should come together to fight for what is right. The man was a visionary, supreme entertainer, womanizer and really could curl up inside of a bass drum. But since he was creamated, he could now fit in the ash tray of a Volkswagon, with the other four DEAD BOYS in the front and back seats. I'm gonna miss you, Stiv.

The RAMONES are the other dead band I mentioned. See them and you will know why. I mean, having a Dee Dee clone in the band is a not a bad idea, kind of like having sex with a dildo. It's not real, but it feels pretty close. And no, I don't think they're dead just 'cause they didn't pick me to be their bass player. But who knows, maybe they will put out a great album and everything will be great. Maybe Stiv really isn't dead. Don't get me wrong, I'm the biggest RAMONES fan in the entire fucking world, I'll continue to support them forever, but I am disappointed. I really do wish Dee Dee would go back. It

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would be a lot healthier for him. Punk Rock.

O.K., enough of that, let's go on to New York and the scene today. NORMAN BATES & THE SHOWERHEADS released a record a couple of months ago, and it's the best record I've heard in years. They just finished doing a small United States tour, and plan on recording some new material. Their self-titled album is on Desperate Records and really kicks some serious ass. PRONG signed to Epic and released a record. Although they now play on the metal circut, these guys still inject their lethal brand of crunchcore into my veins everytime I see them. Check them out when they're in your town. WORD MADE FLESH, a new band with Jeanette from A.P.P.L.E., and Jimmy James, notorious punk scencester, have just realeased a 45 on Squat or Rot records. Buy it.

FALSE PROPHETS, yes that merry band of over-dramatic left wingers, are now touring Europe and possibly Iraq. They have just released an EP on some English label, and hope to have an album out by the end of the year. ALICE DONUT have just released their third album on Alternative Tentacles, entitled Mule. It's a great album, and they are now joining the Prophets in Europe for a few shows. They are gonna be over there for something like two months. Oy Vey. Good luck.

What else, SICK OF IT ALL have a new bass player and are gonna be playing out soon. MY SICK FRIENDS have just released a 45, and if you like old punk, this is a record for you. LETCH PATROL is mentioned. RATS OF UNUSUAL SIZE have just finished recording their second album, and plan to release it on their own label, Vital Records, which I will discuss in more detail later.

IRON PROSTATE, my band of aging Jews, are playing around a lot a getting a name for ourselves (a bad one). We are made up of me, George, ex-FALSE PROPHETS, and that other formentioned band, Steve Wishnia, ex-FALSE PROPHETS also, Mike Linn, east village band slut, Scot Weiss, ex-ED GEINS CAR, and Charles M. Young, down and out rock critic. You will hear more about us, and that, I am sure of. Umm, PIGPEN is a new band made up of Dave and Glen from HAMMERBRAIN, and Unk, psycho from Indiana. They play a sick brand of retard-rock. Ya gotta see it to believe it.

HELL IN A HANDBASKET just released a record and are a cool band. Their drummer, John Dale, is one of the coolest guys I ever met. Check out this band. CRAWLPAPPY just released an EP on Blackout Records and just added a couple of new members. They've been playing out quite a bit and are starting to get a huge following. New York's answer to The Clash, the RADICTS, are now on tour supporting their new album. They are Punk Rock. BLANK GENERATION, a band made up of ex-PUBLIC NUISANCE guys, are playing out a bit. Batman, their vocalist, says they're "way cool, dad!"

S.F.A. are releasing an album on Venus Records. They've been playing at ABC No Rio a lot. DONNY THE PUNK (in capitals) is in jail again. Write him: Robert Martin 09368-054/ PO Box 902/ Mohawk Unit/ Federal Correctional Institution/ Ray Brook, NY 12977. JESUS CRUST is gonna release an EP on Squat or Rot Records. INSURGENCE, a bitchen band from the East east village, is also gonna do some recording for Squat or Rot.

ACCIDENTAL POTATOCHIP, New Yorks best kept secret (and for some very good reasons, I may add), are gonna release an EP on Vital Records, entitled Maddona versus Godzilla. HAMMERBRAIN are back together without Glen, and sound pretty good. It's good to see Al again. There is a new band called RENZER, and I hear they are pretty good. Their tape sounds very guitar heavy, and the cover has a little guy with big hair, and big amps. MANITOBA'S WILD KINGDOM signed to MCA and released an album. Handsome Dick is their singer, ex-DICTATORS. They are old time Punks playing anthem metal/punk. I like it, but hey, I like that stuff anyway.

Besides bands, New York also has other driving forces in the alternative music scene (and I'm not talking about that wimpy college wus-rock). Among the leaders in bringing new music forward is Vital Records. Vital is made up of Jim Fourniadis, Tom whateverhislastnameis, and a couple of helpers. They now have a singles collection that beats the hell out of subpop (notice the small letters), and have signed such great acts as KAREN BLACK, THE SEA MONKEYS, REVERB MOTHERFUCKERS, ALICE DONUT, the late ED GEIN'S CAR and many more. You can contact them at: Vital Music Records/ 81 2nd Ave/ New York City, NY 10003/ (212)353-9660.

Don Fury, that guy who did all the early NYHC albums, is doing big business now. He gets a good sound, and you can reach him at (212) 925-1064. Toxic Shock Studios, located at 594-6 Broadway, is New York's premeire place to record. Engineers Jim, James, and JZ have the best ears in the city, and I highly recommend them. They are also the cheapest, and specialize in Punk Rock/Metal/Alternative music. Tell them George sent you.

Squat or Rot Records is doing well, and founder, Ralphy Boy, plans to release another compilation real soon. CBGB is having hardcore matinees once in a while. Bands that have been playing them include THE ICEMEN, DMIZE, SOCIAL DECAY, etc. CBGB has also opened an art gallery where the canteen used to be. I like the art, but I wonder how long the place will last. CONCRETE, a new place advertised as an Industrial/Punk place, opened and closed in one night. But it was a lot of fun. Chase Manhattan Bar and Grill is a new club in town. They book lots of punk bands, but, the waiting list to get in there is long. Continental Divide is a bar and club where all the "real old punks" hang out. Bands that play there a lot include THE WALDOS, CHEETAH CHROME & BALDSPOTS, SYLVAIN SYLVAIN & JERRY NOLAN, etc. Where's the geritol? Bond Street Cafe is also booking bands, but it seems ya gotta have long hair and an attitude. Mona's, a cool bar on 13th Street and Avenue B, has a great jukebox, and lots of punks can be seen there in a sort of natural habitat of sorts. The Scrap Bar is a waste of money and hairspray.

Well, that seems to be about it. In my old scene reports I and had a moral at the end. Now all people who write the columns do that. So I'll just give a moral with no story. Cut yer hair or move to Seattle. / New York City.

New York City #2- Greetings, finally, from N.Y.C. It's Autumn time now, and this report finds a very diverse, if somewhat disjointed, scene going on here. Things sometimes seem so split among different factions, with each group being so isolated from each other, that it is often difficult to encompass everything in one report. Three of us are giving it a go here; if anyone else feels they have another angle to offer, definitely do so.

There are actually two main unifying forces in this scene now, that of Squat-or-Rot and of ABC-no-RIO. Squat-or-Rot, which had originally begun as a way to raise funds for the neighborhood squats by putting on benefit shows — shows which were notorious for bringing people out of the woodwork — has branched into a thriving record label and record/zine distribution service. Squat-or-Rot has truly made a difference here, in proving that it's indeed possible to rely only on ourselves to create alterna tives.

The Squat-or-Rot record label has been very active lately with 7"s from JESUS CHRUST (formerly SLAUGHTER) and WORLD DISCRIMINATION in the works. They've just recently released the first 7" from WORD MADE FLESH, a band fronted by Jae, ex-singer of A.P.P.L.E. (contact: Dan Mayorga/ PO Box 20104/ Tompkins Square Station/ N.Y.C. 10009) and have their second compilation 7" featuring INSURGENCE, YUPPICIDE, MALACHI KRUNCH, the APOSTATES and JESUS CHRUST, set for the end of October. The first compilation 7", by the way, is also still available. There are plans, as well, to put together a compilation of vegan/vegetarian bands to benefit various animal rights groups. Interested bands should contact the address that follows.

In addition to the vinyl, Squat-or-Rot's distribution service is growing, with much materia l being acquired through trades with other distributors. A mailorder catalogue is in the works, one which would include the records and zines as well as the t-shirts and patches that they screen tnemselves. The Squat-or-Rot address is: PO Box 20012/ Tompkins Square Station/ N.Y.C. 10009.

Besides Squat-or-Rot, ABC-no-RIO is one of the most exciting, promising things happening right now. It's the only entirely non-profit, volunteer-run, all-ages venue we've got. ABC is actually a community center/art gallery that we have access to for Saturday matinees. Although the place is actually a squat first established by a group of artists in the '60s, it has enjoyed a certain "hands-off" status due to its being a recipient of National Endowment of the Arts grants (back when those things were more freely awarded). Mike Bullshit first made use of the space as an alternative to CBGB's matinees, and shows are now run bi-weekly by an as-of-yet-unnamed collective. The place is proving to work out really well. The door price is a low $5 for 4-5 bands, and it is an atmosphere that has been really cool, really inviting, free of both fights and of sexist, racist and homophobic bands. Any such interested bands can contact Neil at 718/782-6448, or Freddy at 718/672-2507 (9-11pm E.S.T.) for bookings, or mail demos to Freddy at: 35-18 93rd St./ Jackson Hts., NY 11372. Anyone looking to get on the ABC mailing list for news of upcoming shows can write to that address as well. People have given a great deal of effort towards the building of a stage there, to the setting up of a recycling center inside, and to an active record and zine table, also.

Work is being done to expand the table into a small independent shop. There is a space in the storefront underneath ABC for the shop which would be open about two days a week.

While mainly, although not exclusively, music and music-related zines are to be sold there, the SAOP will fill a serious void created

CITIZEN'S ARREST

INSURGENCE

by the closing of "Sabotage," the anarchist book and record shop. You'd think that the closing of an anarchist-space should be the result of outside hostilities. No, instead it was internal thing, with this group vs. that group, juvenile "we hate you" games. Real inspiring. And as "Sabotage" has ended, so has N.Y.D.A.C., the Direct Action group that held its meetings in the store. N.Y.D.A.C. split, basically, into two groups, divided along necessary violence vs. pacifism lines. One group calls itself the N.Y. chapter of the Anrchist-Youth-Federation; the pacifist collective is A.W.O.L.

But now, after all this collapsing, a building/warehouse space is being sought, this time in Brooklyn, to house what is to be a new bookshop/rehearsal space/cafe/community center. So far, a small collective has gathered to begin this, and hopefully there will be room for many more people to add their efforts.

Until these places open, however, tnere are other sources for independent record and zine distribution. "Punx for Punx" is still at it. for information on what they have to offer, write: PO Box 365/ Canal Street Station/ N.Y.C. 10012-0365. Punx for Punx is also starting a tape label: tapes of live shows which will be used to benefit a group of the band's choice, such as the Anarchist Black Cross, and the Mohawk Nation. So far, both OI POLLOI and A.P.P.L.E. have each donated tapes of one of their shows. Any interested bands with live tapes to offer can write to the above address as well.

Another new label, this one dealing exclusively with noise/industrial bands, is called Lung Cast Records. Interested bands are asked to send demos to: PO Box 20104/ Tompkins Square Station/ N.Y.C. 10009. Their first release, due out by the end of October, is a 7" by MENACE DEMENT, who play a dark, moody, industrial-type punk. The band includes ex-members of DAMAGE, of LIFE'S BLOOD, and a drummer ex- of VIRUS, the UNDEAD and BLACK SNAKES, and their live gigs feature light and slide shows.

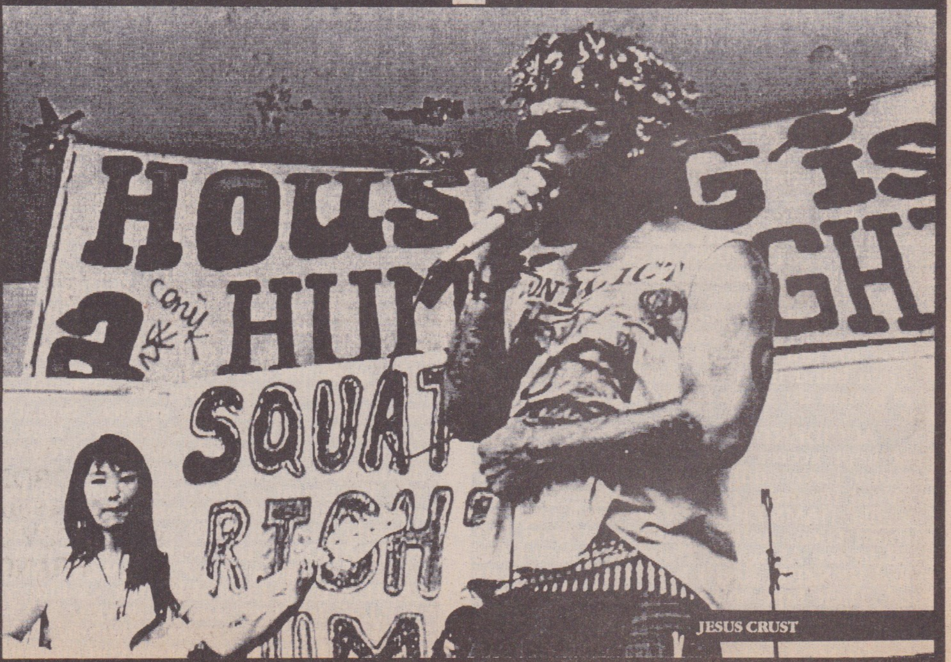
Aural Carnage is a label being started by Al of NAUSEA, and it is NAUSEA's next 7" which will be its first release. It is set to come out by mid-November, just in time for the band's upcoming West Coast tour with GLYCENE NAX. The tour is to hit such cities as Berkeley, S.F., L.A., Las Vegas and Seattle. This seems to be NAUSEA's year, with two tours and lots of vinyl being put out, all coming together, finally, after five years of working at it. They've also just recorded a song for John Yates' ecology compilation on Allied Recordings. Their first album, Extinction, a great LP, is still going strong. Many people in Europe who bought Extinction on Meantime Records were disillusioned that a serious political band did not include any lyrics with the album. Well, the problem here is that some of the albms did not come with the note telling people to write to Meantime for lyric sheets. So, here's the address: 11 Salutation Rd./ Darlington, Co. Durham/ DL3 8JN, England.

There's lots more on vinyl, tape and paper to mention. Vermiform Records is releasing a CITIZEN'S ARREST LP, a RORSCHACH LP and a BORN AGAINST 7". These bands represent one aspect of those in N.Y. — ones that play in the more basic N.Y.H.C. style. Some bands, such as BORN AGAINST, are more socially conscious, distribute literature, take a more active stance. A band like CITIZEN'S ARREST has a heavier, thrashier edge to it than most of the others. Other bands, ANIMAL CRACKERS, for example, take a real light approach to what they do. They have a demo available from: 29 Perry St., #IF/ N.Y.C. 10014. From the same address, you can contact Thrashing Mad Tapes, which has a compilation tape available for $3 called Songs for the Socially Retarded. It includes tracks by Minneapolis' DESTROY!, CITIZEN'S ARREST, RESIST and the ANARKOTICS, in addition to ones by 15 other bands.

Evac Records has another compilation, a 12" of N.Y.H.C. bands called Look at all the Children Now, with S.O.A., GO!, YUPPICIDE, CITIZEN'S ARREST, and WORLD DISCRIMINATION. It's $8 ppd from: PO Box 2176, Times Square Stn./ N.Y.C. 10108. YUPPICIDE also has a 7" coming out on Evac, $3.50 ppd, and S.F.A.'s 12" should be out by now. GO!, although broken up, is still set to release a 7". Write to them after November 1st: c/o Esneider/ 80-50 Baxter Ave., #R5/ Elmhurst, NY 11373 (in English or Spanish). And QUICKSAND, a band featuring ex-members of ABSOLUTION, has a 7" out on Revelation Records. They can be reached at 34 44th Dr., #2/ L.I.C., NY 11101.

There actually are a number of zines and newspapers coming out of the N.Y. area, although the selection is sadly minimal. Slug & Lettuce is 2-4 pages of photos, reviews (zines, recordes, tapes) and free classifieds, which is put together by one of the people writing this report. It's a great source of news of shows, contacts — a sort of bulletin board — and it's available free for a S.A.S.E. from: Chris/ PO Box 2067/ Peter Stuyvesant Stn./ N.Y.C. 10009. The Shadow covers the struggles of the people of the Lower East Side. Send a donation to: PO Box 20298, Tompkins Square Stn./ N.Y.C. 10009. Love & Rage is a monthly newspaper or world-wide struggles from an anarchist perspective. Send $1 to: PO Box 3, Prince St. Stn./ N.Y.C. 10012. And the second issue of Signs of Life, an interesting anarcho-punk zine put out by one of the Punx for Punx guys, is available for $1 from the Punx for Punx address.

Smashin' Through, PO Box 1014/ Yonkers, NY 10704, has thorough interviews with local HC and punk bands, some of whom have interesting things to say, some only obnoxious things. Mind Set is a compilation zine put together by the contributions of ious people, bands and other zines. Contact Charles Maggio/ 305 Haywood Dr./ Paramus, NJ 07652. Inward Monitor is a RI-based zine that



JESUS CRUST

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Scene reports

is putting out a flexi of N.Y.H.C. bands with BORN AGAINST, CITIZEN'S ARREST, RORSCHACH and ANTIEM. Write: 901 Mooresfield Rd./ Saunderstown, RI 02874. There is also a 2-song BORN AGAINST 7" included in the current issue of Dear Jesus, a mighty intelligent zine. Dear Jesus can be reached at the same address as Vermiform.

None of these bands consider themselves to be part of the Straight-Edge "Youth-Crew" movement that so many Europeans assume or fear is all that there is to the scene here. As a matter of fact a good number of punk, anarcho-Punk, grindcore, and the like, bands.

More of the RADICTS' oi-style music is finally out as a 7" on Polemic Records: PO Box 1516/ Moses Lake, WA 98837. The LUNACHICKS, whose sound is a raunchy punk/hard rock mixture, have a new Cookie Moshter 7" out. It comes with a fold-out poster as well. BLANK GENENATION is a new band made up of some ex-members of PUBLIC NUISANCE. They play a fun punk style of music, and have already had shows at the "Swillfest" at the 11th St. backyard and at Pyramid, with HAMMERBRAIN, and NOBODY'S HEROES. Write to them c/o Johnny V./ 435 E. 14th St., #4B/ N.Y.C. 10009.

As for the more political bands, BRUTAL TRUTH is one of the newest. They are a grindcore band whose songs deal with, among other things, issues such a homophobia. BRUTAL TRUTH counts Danny from NUCLEAR ASSAULT, as well as one of the ex-drummers from WINTER, among its members. And speaking of WINTER, they've finally released their first 12", Into Darkness, on Future Shock Records: 101 Alder St./ W. Babylon, NY 11704. A slow, grungy one, no doubt.

JESUS CHRUST, another anarcho-punk band, have been undergoing constant line-up changes lately. The most current is the addition of Jimmy James, who drums also for WORD MADE FLESH. JESUS CHRUST appears, along with the APOSTATES, on a live tape of one of their Rite Track Inn shows. It is put out by Pedro Seabra, the guy who makes lots of Greenpeace benefit tapes. Write to him: 96 Frederick St./ Cateret, NJ 07008.

INSURGENCE has been working on writing and recording entirely new material to be released, eventually, on the Aural Carnage label. The new songs have got a definite metal edge to them, and the lyrics are growing away from the common "smash the state" stuff, to more environmental and personal concerns. INSURGENCE has also undergone a line-up change — down to just two singers. For communication, they can ba reached at the same PO box as "Punx for Punx."

Both INSURGENCE and NAUSEA, as well as WINTER, BORN AGAINST and CITIZEN'S ARREST, made it up to Ottowa, Canada this past August, to take part in a 3-day Rock-Against-Racism fest. The concert culminated with a day of workshops created to tune people into the racism and sexism around us, and to ways of combatting it. Besides this trip, other NY bands have been hitting the road. The RADICTS are in the midst of a successful country-wide tour that will last till the end of October. As of this writing, they are even in Mexico. AGNOSTIC FRONT have also left for a tour that takes them to the West Coast, then over to Europe and then back again along the East Coast. A.F. is also in the middle of a heavy lawsuit: the widow of a policeman who was slain by some kid is suing the band because, at the time of the murder, the kid was wearing an A.F. t-shirt showing a person beating down a cop. The shirt wasn't telling anybody to do anything; it wasn't even the band's own screen, but rather a bootlegged design.

Well, on to a much lighter note. Our own local gigs here lately have been highlighted by a number of touring bands, and some great people, from both elsewhere in the states, and abroad. This summer saw Orange County's Apocalypse, along with Filth, played the backyard of Leslie Hall's biker shop, whilst dodging M-80s thrown from the schoolyard behind. Neurosis and M.D.C. played to an insanely packed ABC-no-RIO. Scotland's Oi Polloi, Minneapolis Destroy!, and Nunca Mas, out of Baltimore, along with BORN AGAINST, played an infamous show at ABC, as well. The show was a benefit both for Food Not Bombs, who still serve free food to the homeless in Tompkins Square, and for the financially distraught touring bands. And, finally, there was a long-awaited, although rushed, INSURGENCE, Destroy!, NAUSEA, Oi Polloi matinee at CB's — yes, they've once again returned to "allowing" HC matinees. There was actually a cool hint of community happening then and there.

In addition to the visits of all those touring bands, a great number of individual people have been making their summer treks to NY, and a bunch of them set up something of a squat/crash pad recently. Many people, generally, who are traveling, coming to NY, tend co count on the availability of the squats. As do some 200 men, women and children who live here. Well, although spaces in already worked-on buildings has been becoming increasingly limited, there now stands a far greater threat to the existence of the squats. The Community Board for the area has voted to turn over some 10 squatted buildings to H.P.D. (the Housing, "Preservation & Development" farce), who have plans to then (after the usual indetermi-nate wait) turn them into what they call low-income housing. But as if that didn't sound ludicrous enough, replacing one set of low-income tenants with another, especially when so many other spaces are available for such a project, this brainstorm also involves the conversion of the apartments into co-ops after 15 years' time, and we all know co-ops are not in the realm of the poor.

CROWD AT ABC NO RIO

NY Photos: Chris Boarts

The government complains about the "leeches of society," about "welfare scum," yet the squats allow so many people, families included, to remain self-reliant, and housed. And the physical work taking place in the buildings extends to the neighborhood as a whole: to where pot-luck dinners and food co-ops have been arranged, to where shops are set up, such as the one in Bullet Space, which print really cool and informative political flyers.

The city is well aware of just how such an action can destroy what little sense of community is left in the area. They want to break the desire for people to with the presence of dozens of cops on the safe streets, for example (in essence saying: if you don't have the money to be in one of the pricey bars or restaurants, get out of here), forbidding people to congregrate outdoors. And so the entire neighborhood slowly grows out of reach, becoming either sickly and dangerously drug-infested, or prohibitively gentrified. Yet we've all got to stick together in this, look out for each other.

At this time, it becomes more and more critical that our collective strength is constantly reinforced. With the dawning of "Europe 1992," similar attacks, often much more violent, have been made on a number of squats and alternative centers in Holland, in Italy, in Norway. Each of us needs to be constantly inspired by the struggles and successes elsewhere. They extend beyond the simple act of "squatting," to the protection of each of our lives as a whole. An "International Solidarity Network" has been set up which will distribute such news to all who are interested. The address is in c/o: PO Box 20014/ Tompkins Square Station/ N.Y.C. 10009. We need to receive written updates on situations around the world, and if all goes well, perhaps we can distribute available video footage of such struggles. Be in touch, for it seems that the best possible way to undermine the evils that abound is to create healthy alternatives of our own.

Ok, that's enough for now. For plain ol' communicating, write Andrea or Alicia in c/o: PO Box 20014/ Tompkins Square Stn./ N.Y.C. 10009, or Cnris, c/o: PO Box 2067/ Peter Stuyvesant Stn./ N.Y.C. 10009. And remember, none of us should feel like we're in this alone.

Albany- Here's what's up in the capital city of NY, Albany: NO OUTLET were supposed to have an LP out on Combined Effort Records but I think that they broke up before it was recorded. Write Combined Effort to see what's going on.

ALL FALL DOWN's EP will be out soon on Footlong Records. It is a great record so be sure to pick it up. They got a new bass player recently, as Kate went away to school. I hear they're playing out a lot lately so if they roll through your town check 'em out. Write them at Footlong.

GLEE CLUB is on hiatus right now because Brian moved to Oakland for a while. Their Faraway Lands EP was the first release on Footlong Records and it's doing quite well. I think they're getting together next summer to record an LP and tour.

SUBSTANCE is still around and kicking booty. I think that they got a new bass player, but don't quote me on that. They're playing a big show at CBGB'S soon so I guess things are going well.

INTENT just put out a split 7" with themselves and a European band called Yo Babba Larry. It most assuredly cranks. Brian (GLEE CLUB) was singing for a while but Roger (ex-BRAIN TATTOO) now handles the vocal duties. Look for some new recorded stuff soon. Write: HellaCool Records/ PO Box 9301/ Schenectady, NY 12309.

4 LEGS GOOD is an incredible new band which features people from ALL FALL

DOWN and someone from GLEE CLUB and some noteworthy superstars from NYC. Keep your eyes peeled for an amazing 7" in the near future.

TERROR CAKE is a great new band from the 'burbs. They have an incredible female vocalist you have to check out. A 7" EP will be out soon on Footlong Records.

As you can tell a new local label, Footlong Records, has been very busy as of late. They continue to pump out the good local vinyl. Write my good man Kurt to see what's up: Footlong Records/ 3 Highland Drive/ East Greenbush, NY 12061.

Fellow local label Grinch Records put out a local compilation 7" a while back. It's got FACE UP, I.T.I., NO OUTLET, SUBSTANCE and INFECTIOUS WASTE. Write: PO Box 14113/ Albany, NY 12212.

Well if the folks in Albany could put aside their moronic personal differences, we'd be having lotsa fun right now. Until then, I hope you enjoy wallowing in your pity and self-hate. Victor.

BOSTON

BLOODBATH

Not a whole lot has been happening here in Western Massachusetts since the last scene report, but I'll fill you in on the new shit.

LAST BREATH broke up after playing a lot of shows but never releasing anything but a song on a comp. 7". They were a pretty good, progressive type band with some members of BLOODBATH in there. There is still a planned record on Community Chest records, but I don't know if it is going to happen now.

UPROAR was a brand new band who played a New York type sound, who played a couple shows and recorded, and the last I heard, they broke up. I don't know if this is true or not, and I haven't heard them, so I can't tell you how good they are.

BLOODBATH has been around since last December and have recorded new stuff and are doing a 7" (not-on CCR!).They have two demos out the new one is really good, cool thrash core stuff, really tight. You can reach them by writing: Bruce Le Page/ 84 Commonwealth Ave./ Springfield, MA 01108. BRIGHT SIDE is a band that is new, and from what I've heard, they are best band in Western Mass. right now. They have only played out a few times, and I heard they are a progressive Janes Addiction-type stuff band, watch out for them.

G-MAN did a 7", and they are planning a new one soon. They are an ok band.

NICE REGULAR AMERICANS, my band, broke up this past summer, after numerous line-up changes. The band contained ex-PCP members and have a live tape out on Sicko

G-MAN P. Sawicki

records.

No new records are coming out, except for the 9-band compilation that has been planned for two years. It has already been pressed, and Mark Dargie at Community Chest records said it is closer than it ever been. To get this record, G-MAN 7", BIG MISTAKE 7", or just to send tapes, write to: PO Box 808/ Southwick, MA 01077.

Shows all take place at Katina's in South Hadley Mass. This is a really nice club with a great sound system. Shows are usually about $6. Katina's books big bands too, so if you want to play you can call (413)586-4463. No zine's except mine, titled sicko fanzine. It is xeroxed and comes out whenever I get off my lazy ass to do it. #2 is available now for 50¢ ppd. Write to: Justin Markou/ Box 165/ North Adams, MA 01247.

Until next time, bye (Hi Dargie!).

GEORGIA

The Atlanta scene is to so where it's quite sad to write even about it, but I am, because Atlanta hasn't had a scene report in a long time.

I haven't been around that long, but long enough to see our scene go through some considerable changes. I remember the Metroplex in its glory days, but like all good things it closed about a year ago or so. Before that was 688, but I wasn't around when that was the place to go. Now there is nothing but the infamous little 5 points, Weekends and Masquerade — if you're over 21. Living in the bible belt is quite a thrill to say the least. There is hardly any unity down here, and the scene is in the middle of a constant war with the country "cow" skins (a bunch of deprived racists hicks who drink lots of beer and eat too much red meat), the yuppies and pigs — there is no peace for us down here. The only places that have shows is Visions which is out in Cumming, GA, (50 miles from Atlanta, but they are opening up another one on Buford highway which is considerably closer). The Masquerade, The Roxy, There Clicks There and the Wreckroom exist but the shows are usually metal.

On a lighter note the music scene is getting a little better. OCB, MALIGNANCY, LIFE AND DEATH and THE GLORY (OI), are the few that pop to mind. You can usually see MALIGNANCY at the Wreckroom on weekends, LIFE AND DEATH at the Masquerade, THE GLORY if you happen to be at a skinhead party, and OCB if you're crazy enough to venture out to Cumming, GA.

If you're looking for records or tapes down here Wax n' Facts on Morland Ave. (in Little 5 Points) or Chapter 3 Records on Ponce de Leon Ave. are the places to go. They are great for buying used records and tapes for cheap. Over priced punk wear can be found at just about any store in the Little 5 Points area or try Putten or the Ritz on Peachtree St. in Buckhead.

It's hard to believe that Atlanta has the biggest scene in the Southeast, at least it was a couple of years ago. What's happening?!!?... At least we're friendly down in ol' Georgia (at least most of us).

Comments? Want more info on the scene, or just want to write a Southern chick (*a young chicken? why pigeon-hole yourself? -kg*) with? Write me. Elizabeth/ 836 - B Greenwood Ave. NE/ Atlanta, GA 30306/ (404) 892-3914.

FLORIDA

All right, first the bitching, then the reporting.

I know, I know, you're saying to yourself, "If I hear one more 'What's happening to the scene?' commentary, I'm going to get into polka," but hear me out.

STRONGHOLD

This summer was an emotional roller coaster for me, as far as "the scene" goes. I've been going to college 250 miles from home, so I got a little out of touch with things down there. When I came home for the summer, I was ecstatic to see the home scene was once again happening after a long period of stagnation. Some new bands, a couple new venues, a lot of new faces.

But it was a mixed blessing. The owner of one of the clubs told me that some of the hardcore crowd were causing some trouble for him, namely vandalism and a couple

FLAMING MIDGETS

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SOAK IT UP.

TREEHOUSE "Strawberry Pie b/w Shag Carpet"

★ ★ ★

The latest single from Olympia, WA's wrong-side-of-the-tracks rockers. "Strawberry Pie" is a fruity bubblegum guitar romp, while "Shag Carpet," the B-side, features Seattle superhero Steve Fisk on "House of the Rising Sun" organs.

The reviews are in – find out why it has already been deemed a "classic." Now in second pressing!

★ ★ ★

SLUSH PUPPIES "Blacklisted + 4" double 7"

A quintet of melodic, angered anthems from this Chapel Hill, NC power outfit; features heartthrob Mac McCaughan (from Wwax/Bricks/Superchunk) on throat and guitar. Packaged in a colorful gatefold sleeve, first 1000 copies on opaque pastel blue/red vinyl. Semi co-release with Merge Records. Available in early October – count as two singles.

Coming Soon (hold your money) ... "Stew" 10" Young Rock Sampler #1

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SEAWEED debut 4 song 7"

★ ★ ★

Back in print at last - Seaweed's first EP. Their brand of introspective metal-pop will make you quiver late at night. Hear why their drummer earned the title, "Thunderstick." Mesa/Boogie to the max, man.

Seaweed would like to thank everyone who came out to see their August "Wet Behind the Ears" East Coast & Midwest tour with SuperChunk and Geek. It was a great trip, they made tons of new friends, and didn't even get arrested once.

★ ★ ★

THREE'S COMPANY "Wet Behind the Ears" tour single

One song each by the three bands who became overnight celebrities by selling baseball cards (of themselves) to pay for gas on tour. Witness the unsettling beauty of GEEK, sing along with SUPERCHUNK, and live to die for SEAWEED.
All three songs are unavailable anywhere else and the record is limited to 1000. Buy now!

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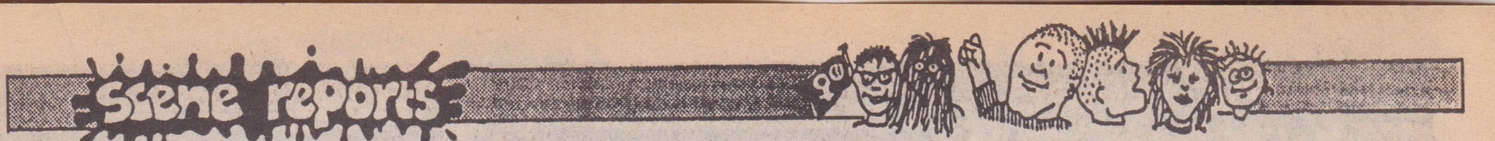
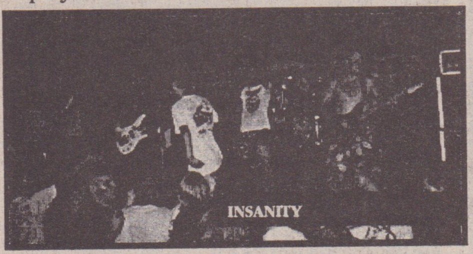
PRICES:	US	Canada	World
Singles	$3	$4	$5
Slush Puppies	$6	$7	$8.50

NOTE!! Meat orders payable to "Steve Skrzyniarz"



fights. He seems to think the cops would like an excuse to close him down he's probably right. People, for those of you old enough to remember what HC used to be like in Martin County — generator concerts at Becker road, playing on the causeway until the cops showed up, never having a place to play indoors — don't let a few morons take away a nice place to play like the studio.

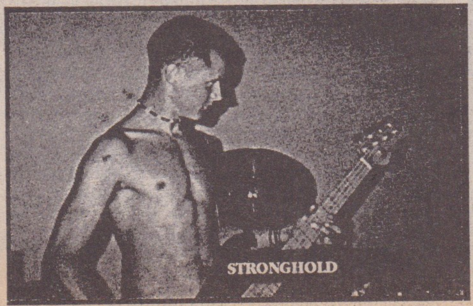

INSANITY

SUB ZERO

Second point: One of the new bands, whose name I will not even mention, was of the nazi persuasion. I never got to see them, but several people told me they had a song called "White Power." Anyhow, they broke up before they could infect the scene with their cro-magnon mentality. It's hard to to tell who's worse, nazis or Krishnas. I won't get into that.

Last point: It has become painfully clear this summer that an awful lot of people have this narrow definition of "the scene." For these one-track-minded mutants, their "scene" consists of about two bands, their skateboards and whatever's the latest release on Revelation Records (the most boring, repressive label in the country, in case you didn't know — yes, worse then SubPop). Come on guys (and gals), expand your one-dimensional musical lifestyle. How many times have you passed over a record because it didn't look "hardcore" enough? Do you mosh 24 hours a day, 365 days a year? Do you know the meaning of boring? It's you. There's some good metal out there, like Voivod, if you look for it. Same with rap, rock, reggae, blues (John Lee Hooker is amazing), funk (not just the Peppers, good stuff like Dr. John) and yes, even polka. Within hardcore there are a lot of overlooked and underappreciated bands who kick Youth of Today's ass. Ever heard of Dissent or The Rhythm Pigs or PINK LINCOLNS or Sheer Terror. Check 'em out. You'll be surprised how many directions HC can go.

Last last point: By nobody's fault, by the time these things get printed, they're usually a little outdated. For the record, information for this report was compiled June-September, and written Oct. 5. So nobody write me and say, "Dude, we had six bass players and changed our name four times since then." Thanks for the tip. It will be in my next report, but don't get mad. Also, sometimes people get disappointed if a picture of their band doesn't run. I usually submit a lot of photos, but MRR decides what they have space for. Submitted for this report are photos of FLAMING MIDGET, SUB ZERO, STRONGHOLD, INSANITY, WARHEAD and THE PSYCHEDELICATESSEN. Total: 11 photos. All by me except FLAMING MIDGET photos by Chris Oliver of THE PSYCHEDELICATESSEN. And now the news.


STRONGHOLD

WARHEAD

I spent the summer in Martin County, so that's what most of this info is going to be about. I really need some correspondence with people in Miami, Palm Beach, Orlando and anywhere else.

First of all, in my last report I said something about WARHEAD being "of the Slapshot mentality." It isn't so. They're not straight edge macho bigots. WARHEAD features ex-LADS guitarist, John Kowalski, on bass and ex-DECIDE/ex-SK8 guitarist, Mark, on vocals, as well as longtime Ratt/Dokken love, Pete Pizza Hut, on guitar. WARHEAD are pretty good. Best band in Martin County at this time, which is sort of like being the world's tallest midget, but they really are talented. They do a lot of covers, though, which is fun, but I think with more originals, WARHEAD could be one really hot act. They get the nod of approval (N.O.A.).

Oh yeah, WARHEAD are in with a local theater that lets them do shows. It's a great venue. You can probably contact WARHEAD through Confusion Records/ 20 E. Ocean Blvd/ Stuart, FL 34997/ (407) 287-9994.

Incidentally, Confusion Records is the only decent, honest record shop in Martin county. Owner John Clements has been called "a virtual Mohammed," by local business leaders and alcoholic teenagers alike. Send him money, green, leafy vegetables and other cool things.

SUB ZERO

INSANITY is a thrash metal band from Port St. Lucie. They're not my thing, but they do the style well. Nothing that hasn't been done a million times.

Let me see now. STRONGHOLD is an SE band from Stuart. They were really cool for letting us play with them. Thanks, guys. Guitarist, Carl, was in NO POLICY, a longtime staple of Martin County HC. You know what? I king of miss NO POLICY. Sometimes when I'm all alone and it's really quiet, I start shouting, "Blatant! Blatant authority! Blatant!" until somebody comes in and tells me to shut up. Ah, such memories. Back to STRONGHOLD. They're not bad, but they too suffer from over dependence on covers. All in all, I hope they keep at it.

Speaking of NO POLICY, ex-singer Scott has a new band, MD5, with Gary who used to play bass in the short-lived BODILY DISCHARGE. Gary sings, Scott plays bass. The old switcheroo.

SUBZERO is a new band who remind me of late C.O.C. and Black Flag. Since I saw them, they've added a second guitarist and a new drummer. The old drummer, Jeff Spongenellio, is probably best known for his rhythmic poundings with long defunct TOM WILLIS AND THE SAMBA DANCE KINGS. This is starting to sound like a high school reunion.

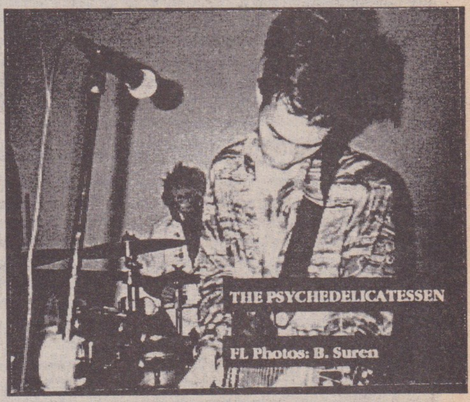
WARHEAD

THE PSYCHEDELICATESSEN got back together for an amazing show, with a new drummer (replacing Big Fred Kahuna) and a new singer (replacing me). They're better than ever. Laser light, video show, condom give-away, a Debbie Gibson cover, wild costumes, etc. Their demo tape, "No Duh," is available through bassist Zane, who is also in the now-legendary FOGHAT: THE NEXT GENERATION. THE PSYCHEDELICATESSEN should have a new demo out soon called, "Fear of a Black Roommate." Zane Hurley/ 125 Chapel Dr, Apt. #10/ Tallahassee, FL 32304. Just send him money, he'll send you a tape.

CHEESE RIDDLE #17 have not broken up. They are busy recording an album, "Cheese Make the World Go 'Round."

Gee, I had a band over the summer. FLAMING MIDGET. We played two shows. Babes take notice (*you're fucking sick - kg*). I'm the hunky bass player. We may play again or record a tape, so keep your eyes peeled. We should have a couple of interviews coming up in various zines. Mail can be sent to me (address at the end).

As of this writing, I'm forming a new band, SPORK. I sing (gasp). We're going to be kind of different. Rush, Black Flag, Meatmen, Jethro Tull, Black Sabbath, Slayer, Dag Nasty and two cups of flour.


THE PSYCHEDELICATESSEN

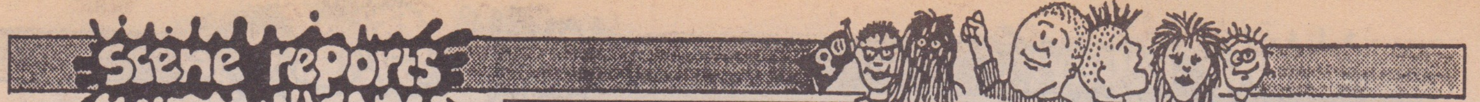
FL Photos: B. Suren

SLAP OF REALITY have a new (?) 7" out. I haven't heard it yet, but I'm sure it rocks.

CRANKSHAFT sent me a t-shirt, so you know they're cool.

I'm eagerly awaiting the arrival of the PEOPLE'S COURT 7" I ordered. I hear the band has really taken off, now that the singer has hit puberty and all. Review next report.

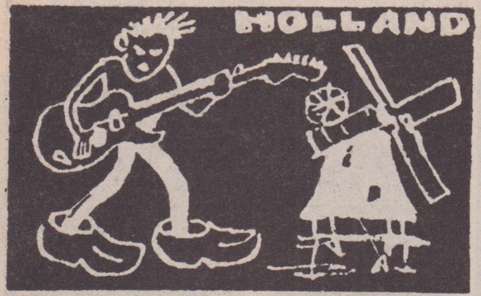
I met a really cool guy named Keith



Allison here in Gainesville. He just moved here from Kentucky and does a good zine called <u>Seek</u>. Keith Allison/ Univ. of FL/ 27-0334 Weaver Hall/ Gainesville, FL 32612-2701.

Another guy who needs mail is David Pudney 88A6141/ Lincoln Correctional Fac./ 31-33 W. 110th St./ NY, NY 10026. David, I really haven't forgotten about you, buddy.

That's all for now. I like mail too. Bob Suren/ 3421 S.E. Micanopy Terr./ Stuart, FL 34997



Hello! After 4 1/2 years and 2 days the W.N.C. is no more. Since I owe you the final story about the eviction I'll try to cover some of the happenings.

Too much had been going on though so I'll mainly cover of what happened the first two days and the most important issues from after the eviction. First I must mention that it was the meaning of the squatters to get an eviction provocated by raising barricades around the W.N.C. so we would control almost everything of what would happen at that time instead of waiting for the official eviction which would be 3 days later. So, it all started in the early morning of Saturday 26th May. At 4.15, Groups of squatters and sympathisers, all dressed equal and unrecognizable, are coming out of the WNC and are building 4 barricades on the street. Within minutes the place was protected against any attacks from the cops. Observation and arresting units of the police are watching and giving information to the headquarters of the cops. 4.45, The first charges of the M.E. (stands for Mobile Unit, somekind of riot-squad which is always used at evictions, demonstrations, etc.) are repulsed by showerws of bricks. The M.E. retreats. 5.15, More M.E. arrives, but they also don't succeed in breaking through the barricades. One of the funnier moments was when the cops decided to use tear gas. To their big surprise, everyone is wearing gas masks, so the M.E. has to run like hell again! A bulldozer is thrown out of action by the squatters. 6.00, A police bulldozer and a water cannon threaten to beat a hole in one of the barricades but because of another brick shower they have to retreat again. The bulldozer's driver was carried off because the squatters were throwing back teargas granates!

6.30, A cafe's cleared out, the windows are smashed and the furniture dissapears on the barricades. The city mayor (who literally declares war on the squatters) and the chief commissioner of police are putting an emergency act into operation. In the name of keeping the peace (and to secure their power of course), every squatter and anyone who's looking as such (...) can be arrested. reminds me of something, uh?! 7.00, A lawyers' office gets attacked, computers get destroyed and files get on the barricades. The cops arrest 4 squatters. The barricades are set on fire. 9.00, The M.E. get reinforcements, new tear gas (they used all of it!) and begins charging again, upon which the squatters retreat into the WNC buildings (Take note: the squat/ complex consisted of 32 buildings!). The cops begin cleaning up the barricades and blocks the area hermetically with containers and M.E.

The rest of the day, spectators are flowing towards the scene which results in some tumult. (A lot of fascists/hooligans were present to "support" the cops although the M.E. did some charges against these spectators because they were plundering some shops and were throwing with bottles). Triangular talks between the city-mayor, chief public prosecutor and the chief commissioner of police decides to evict the buildings based on the law articles of disturbing the peace.

Sunday 27th May: 7.30, The M.E. gets prepared and the Bratra units (trained units specialized in the the use of combat gasses and the clearing and analysing of barricades, especially in squats) have to be pulled up with a container to the roof of the WNC but the crane appears to be defect! 8.15, With electric sawing machines the Bratra gets access to the squat through a sidedoor.

10.00, Another crane pulls up a second Bratra unit on the roof. A group of M.E. climbs with ladders inside the squat. Also at the back a Bratra unit breaks through a door. 10.30, The squatters inside contact the local city broadcast and demand (on the air) a free retreat because they're afraid of a confrontation with the cops (& tear gas) inside the building (they're all hidden in the cellar). 10.40, Hooked into each other, the first squatters leave the complex. Soon all the others follow. With plastic handcuffs they're transported with city buses to the (head) police office. Almost immediately they began with the demolishion of the squat. For so far what happened the first two days. About 150 people were arrested while 400 cops were commited. All the arrestants were put up in several police offices and prisons all over the country. In first instance all people who were arrested at the eviction were put into custody on base of article 141 of the law, public violence. After the 4 day-term, suddenly article 140 was added, membership of a criminal/ forbidden association/ organisation. And this, my friends, is a point which is so incredible important concerning not only the WNC case but almost the entire squatting movement in Holland. And besides, not only squatters can be prosecuted also anyone who's active in any left wing/ rebellious club/ organisation... Mostly article 140 is used, not to measure out punishments with it, but because of the means of coercion which can be applied. This is of course a preventive measure because in this way there is the authority to tap telephones, checking mail, bugging... etc.

When it comes to the point they drop the criminal organisation because through taps and such material they've collected

B.Y.O.B.

enough to prove other things. In the WNC case article 140 is brought in afterwards, not because of the means of coercion, but because of the proof. Of a lot of people they absolutely can't prove that they took part in the public violence (Most of them haven't declared anything and referred to the right to secrecy and also have no declarations against them. The only fact is that they came out of the squat). But to have them held responsible for it anyway, they're creating a criminal organisation. (Like within this organisation they fabricated some kind of leaders construction and pointed out 2 individuals as the leaders of the barricade actions, according to the arrested people who did declare to the cops about the action.) With this, they're very busy with the expansion of the concept of forbidden organisation. In their collecting urge, even people who were bringing packages for the prisoners were mapped: two women driving a car with license this and that, which stands in this and that name... etc. And all this can be found back in the crime file. This means that they think you're already punishable when you're apparently sympathising. It's paranoia time!

Anyway, considering the flows of moral indignation (there was destructed for over 1 million guilders, which is about half million dollars) concerning the happening on the 26th May, it looks like they were waiting for an opportunity to unleash their judicial measures on squatters and co. From 2nd to 9th July the biggest Dutch mass trial from after the second world war was organised (that's what the media suggested) and during the five sitting days, an overkill of M.E., hordes of plain-clothed cops, arresting and observation/ registration units, dozens of "flatcap" cops and animal abusers (cops on horses) were present in front of the lawcourt (and all around the city). But also a lot of demonstraters, sympathisers, ex-prisoners, etc., were present!

The arrestants were supplied with a "touring car," consisting of very small private cabins with semi-armoured windows. The sentence demanded by the Public Prosecutor was 9 months prison for everyone on base of article 140 and 141. During the 3rd sitting day people suddenly got released from prison. This because there were already some people released in the 4th week of their detention for reasons unknown so the judges decided to release the rest of the prisoners too, otherwise it would be a crooked jurisprudence and "unfair" to the ones who were still in prison.

So to their big surprise all people got released after 6 weeks of detention except for two who were pointed out by the Public Prosecutor as the so-called leaders and they had to stay in prison for 8 weeks. Two weeks after the trial the judgment was given: 6 weeks prison for everyone with a probation time of 2 years and 8 weeks for the leaders... and they dropped article 140 so they all got sentenced on 141, which is a collective punishment because they don't have proof to punish us all, so almost everyone appealed against it and so did the public prosecutor because he was totally disappointed in the judgment. The appeal will be heard about 9 months later (somewhere in January) and still, anything can happen and the case is still open so the cops are still busy finding out names (most of the arrestants were imprisoned and summoned on a number), addresses, relations, etc. Everything's allowed and in the months after the eviction and the trial, intimidation, observation, and telephone taps were getting quite "normal" to live with. Also the weeks before the eviction it was just incredible of how much cops, observation/registration units were active. Groningen looked like a policecity/state and everyone who looked like a squatter was followed and registrated. As long as the WNC existed, the secret service and police intelligence had observation units in buildings around the WNC, a video camera was directed on the frontdoor of the squat 24 hours a day.

Imagine how much this would cost — these expenses are out of all proportion to the costs of the destructed objects. Hmm, I notice this article is getting a bit long. Unfortunately I wasn't able to write this sooner because of personal problems (you probably can guess what... haha). Concerning the WNC, a lot more had happened which I didn't cover like what happened with the arrestants in the police offices and prisons, the hunger strike, all the fantastic solidarity actions, demonstrations (one particular demo attended by 800 people!) and supporting groups, the interrogations, the media, etc. It's just too much but if you're interested anyway let me know. I will definitely keep you informed of what will happen next.

And now for something completely different: the music-scene! Yes, here we go: B.Y.O.B. has released their 10-song 12" EP

and which is doing really well. They're still playing crossover though they seem to be catching up with the latest grind/crustcore thing as their newer stuff is quite influenced by bands such as Napalm Death and Terrorizer. MUSHROOM ATTACK formerly REALITY ATTACK a.k.a. HUMAN ERROR did 2 demos. They're planning to do a split LP with Forgotten Prophecy from Greece on Loony Tunes Records from England in the near future. Although, in my opinion, their bandname suggests something different, MUSHROOM ATTACK is a political band with quite strong lyrics (double vocals) and their music's still progressing. A lot of influences can be found from early UK bands and newer grindbands although they sound more innovative. MUSHROOM ATTACK/ Pierre/ Van Sijssenstraat 41/ Groningen.

OERBOERE found at last a bassplayer and a new (female) singer, both English (they probably have something to do with SCREECH ROCK as they're already around here for some time) and are doing a lot of gigs with MUSHROOM ATTACK. Musically and lyri-

DISGRACE

cally they fit into the more basic punk/HC section and I noticed that they do a lot of songs in German. Probably we can expect somekind of a demo recording soon from this band.

CATWEAZLE found new vocalists (one female and the other will probably be the former INTENSITY/R.O.CONSPIRACY drummer) by the time you read this and is working hard on new stuff which is less grind and much more melodic and original than the older stuff. I guess it will take some more time before they will be ready again for gigging around.

To my surprise THE MOONLIZARDS are getting bigger and get quite some airplay! Their 7" just got released and the LP is on its way (and already out by this time). If you're into poppy hardcore/punk, then this will be it; reminds me often to bands like All. Right now they're on a Eurotour with THE SPERMBIRDS and hopefully they bring back positive experiences!

D ABUSE and BRUTAL OBSCENITY called their Eurotour off on the very last moment. Pitiful Ton (Toprod '90)!!! All work for nothing... it's hard being a promoter/ manager. Besides working for these 2 bands he also supports 2 other bands: DISGRACE who at last got a new drummer again! Musically they're progressing a lot and it's weird to describe them — it's kinda cross between Victim's Family and Excel; especially jazz and funk influences can be noticed but also techno and disco. The lyrics reflect subjects which concern the members of the band personally like politics, love, friendship, images, hypocrism, fascism, racism, etc. Oh, I don't know; it's just horrible to label all mentioned bands but you know, it's easier for us all to get some kind of an idea of the music.

Anyway, DISGRACE has an 11-song EP Yo! Satan out which is in its second pressing. The band can also be found on the Pur Best compilation LP with 2 newer songs (probably the best trax of the record). DISGRACE/ Rene/ Schoolstraat 10/ 8911 BH Leeuwarden.

The other band is LA COSA NOSTRA, a truely intense hardcore band with great vocals. They're already around since 1987 and formed out of MURDER INC.3. Since then 2 demos have been made and they're still looking for a label to get their LP released but they seem to be somewhat lazy in finding/contacting anyone as their recordings are quite dated by now (over one year). But it's still a blast! Two of the songs are also on the Pur Best LP and you'll notice that all songs are played without pausing! LA COSA NOSTRA/ M.C.Bauer/ Leliestraat 39a/ 8441 DE Heereenveen.

Talking about the Pur Best compilation LP. It's a project of 6 bands from one particular area in the Northern part of Holland called Friesland (with their own language, culture, coffee-milk... whatever and they seem to be struggling for an independent state within Holland... hahaha). It's totally done on the D.I.Y. idea and contain the following hardcore and speedmetalbands: DISGRACE, INCURSION DEMENTIA (very cliché speedmetal with your average lyrics), LA COSA NOSTRA, KADAVERBAK (mid-tempo HC with dumb lyrics; will have their LP out soon (Bertje/ Verl.Herweg 92/ Groningen), LUNACY (technical speedmetal with "you know what kind of" lyrics (Eric Jongsma/ W.Lodewijkstr.la/ 8606 AC Sneek), and KING'S EVIL (an instrumental speedmetal band with a metal attitude (Wietse Hoekstra/ Merelstraat 72/ 8916 AX Leeuwarden). If you're interested in the record write Stifting Hollebatsers/ Oude Bildtdijk 944/ 9079 NH St. Jacobiparochie.

In Groningen we have 2 youth centers that are doing a lot of concerts and regular hardcore/crossover/thrashmetal shows but after the disappearance of the W.N.C. there is not much room for the somewhat less known and/or beginning bands. Though lately there's a place, a legalized squat called O.R.K.Z. that did some HC concerts. The first was with MUSHROOM ATTACK, OERBOERE, Warfear and No Way Out (the latter two from the UK) but wasn't really that good because the concert place looks like an abattoir (without the blood of course) and the atmosphere was below zero (too many drugged and drunk persons).

The second show which was last week was much better with B.Y.O.B. (missed them) and Hell's Kitchen from the states who we're the craziest bunch I've ever seen on stage in along time (Dr. and the Crippens from the UK deserves a second place!). Although the crowd wasn't that enthusiastic the band played almost 2 hours their asses off! After the second song one of their guitar players ripped his ankle ligaments but just played along sitting on a chair. The day before (the 4th date of their tour) one of them broke his finger. I hope they're still alive when they've fihished the Eurotour... hahaha. The youth centers, Simplon and Vera'44, are doing regular shows with bands such as Victims Family, Prong, Son Youth, Napalm Death, All, etc., but also a lot of punk rock/subpop/guitar bands such as POOPSHOVEL, Jeff Dahl, WEEN, Das Damen... Both centers are also doing some kinda info(fan)zine (for free) once in a while and especially Vera is doing a great job in providing information (VERAKRANT) about most touring bands.

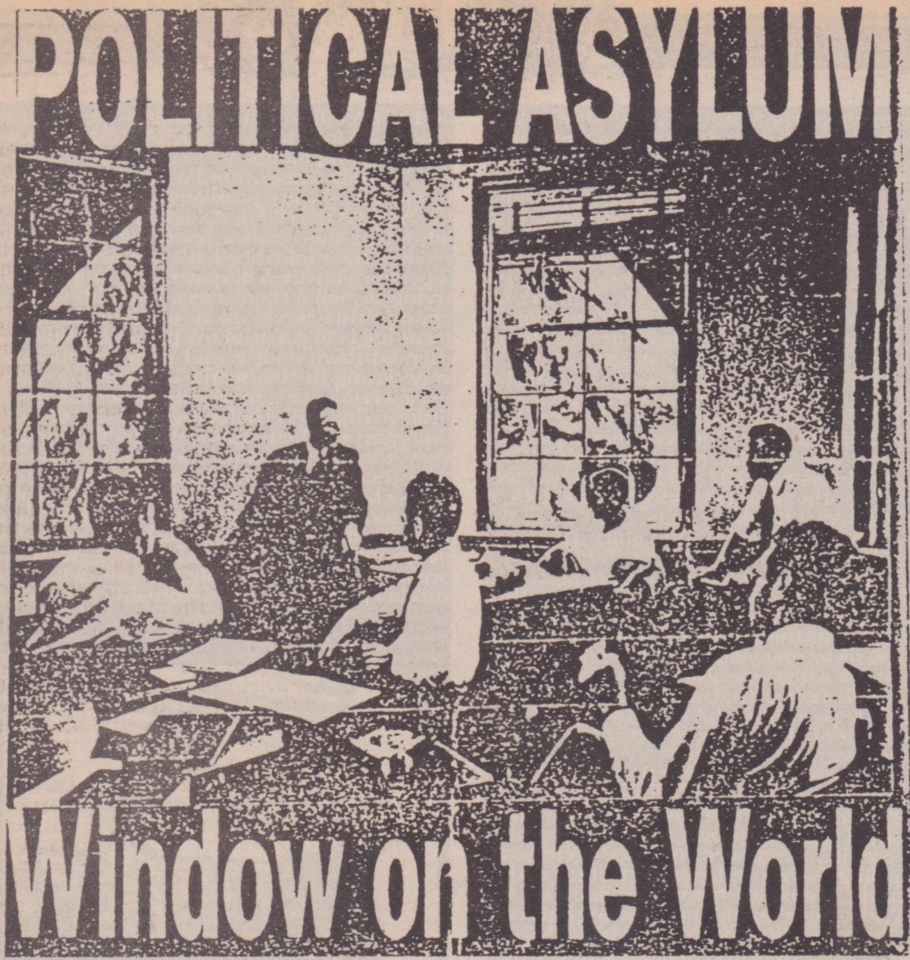
Lately I discovered a revolutionary solution for all our problems which is called FLOWERYOUTH! No, it's not another religion (although this first crossed my mind while reading their infosheet); it's a project of about 7 people who are fed up with waiting and are trying to make themselves useful hoping to change this world in a positive way. The meaning is to get as many people enthusiast, then let them realise that there's something very wrong in this world of ours. The hate, useless violence... maybe it can be changed (a little) in this way. Their only aim is to convince everyone of their only imaginable political view: the power of love! They want to concentrate themselves on five break-throughs. First to reach as many as possible different people from as many different walks with their ideas through distributing pamphlets at concerts, demonstrations, etc. Also they want to organise (benefit) manifestations with cultural expressions (band from different musi-

DERBOERE

DUTCH Photos: Bacteria

cal movements), reciting of poems and stories, discussions, movies, etc. Their third and most covered project is the making of a publication/book/essay in which is a extended explanation of their intentions. (Articles about related organisations, ideological examples, interviews, cultural information, theoretical expositions, politics, etc.) Related with their political activities they want to organise concerts especially in the area of Haarlem (Mid-West) but with the purpose of extending! Finally they aspire to set up a FLOWERYOUTH record label to give bands on a non-profit base (with the same vision on life) a chance to release their products. The meaning for all this is to get as many people as possible active! Sounds cool uh??! Well, if you're interested in anything or would like to contribute in any way feel free to write to FLOWERYOUTH/ Belle Van Zuylenlaan 12/ 2104 JR Heemstede.

Finally, on the fanzine front I must note that I mentioned that the Nieuwe Koekrant had called it quits. I guess I was wrong as I found a brand new issue at a friend's place. It's not that spectacular but still, it lives! So, my apologies to Johan for being so ignorant to tell everyone that the zine was no more!



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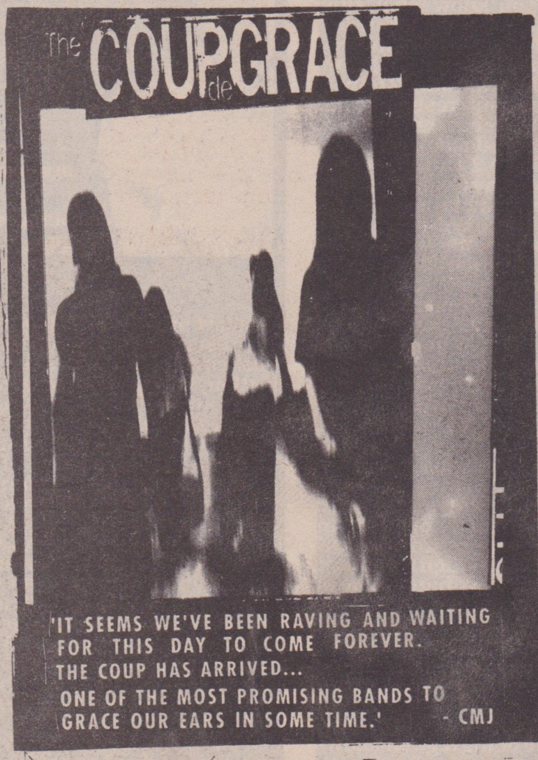

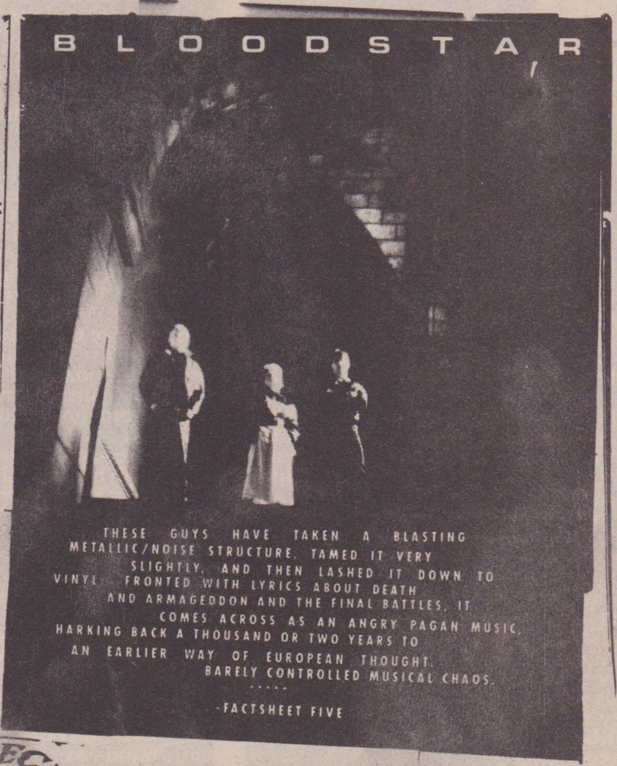

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OK, I'll be signing off again. Greetings to Marc Betray and anyone who's interested in trading Japanese HC, please write! Take care and until next time! Bacteria Products/ Michael Kopijn/ Kloosterstraat 38/ 9717 LE Groningen/ Netherlands

Thailand — Things are really bad for punks there now. If you read my letter to MRR a few months ago, you already know that Dok "Mohok," 29, the oldest punk in Thailand, has now been blind for about a year after a spotlight exploded in his face during a video movie play. Dok was sometimes asked to play minor roles in Thai movies. After that accident he wasn't able to work anymore (as a second-hand T-shirts seller on markets), and now has to be supported by his family (he's got a wife and two kids: a daughter, 13, and a son, 10). His wife is working for 900 Baht a month (U.S. $ 36). His rent is 1200 Baht a month and hasn't been paid for several months. He can't afford to send both his kids to school anymore so his daughter will soon work for 900 Baht a month too.

DOK MOHOK & CHILDREN

The place where he lives is a 2m x 4m room with thin wooden walls in a small dirty house consisting of several such "apartments," each housing a whole family. Dok is regularly going to the hospital to treat his eyes and the bill amounts to 3000 Baht. Most of his punk friends have gone to other styles of living, except for a few ones, they had been hassled by Thai police which forced them to change their hairstyles. So Dok is now the last punk with a mohawk in Thailand. He had to sell most of his belongings in order to feed his family. He wasn't complaining, but said that now he spends most of the time in his home because he didn't like always to ask for a guide to go out.

OK, now I have this project with Katz of Gothic Gospel Records (California) to release a benefit 7" EP compilation for Dok, which will include Tears Of A Doll (France), Grazhdanskaya Oborona (USSR), Convicted (Hong Kong) and maybe more. Anyway if YOU want to help by organizing benefit gigs or actions, you can send him the money, in cash well-hidden, to his address in Thailand, but write his address in Thai script or xerox it from MRR here. This is because the mail I sent him with the address written in latin alphabet was returned to me with the mention "unknown." Also, only send registered mail. For those who are planning to go to Thailand and would like to visit Dok here's his address in latin alphabet: Dok "Mohok"/ 304/17 Soi Tapsuwan 1/ Dindaeng Road/ Asoke, Bangkok 10400/ Thailand. He will welcome every visit, as he's quite isolated and depressed. Unfortunately he speaks almost only Thai, but this must not stop you from visiting him if you're passing

THAI PUNKS

through Bangkok.

Now, a short note about music in Thailand: the country seems to be still as poor in underground bands as two years ago. The only scene which has developed is the heavy metal one, more bands around, and it's now possible to find tapes by Thai HM bands in shops: the tapes of BLUEPLANET, HI-ROCK, THE OLARN PROJECT and ROCKESTRA are now widely available. In '88 it was only possible to find the tape of FLESH + SKIN, an old band playing metal, reggae, rock'n'roll, folk, etc., but still labeled as "heavy." All these bands sing exclusively in Thai language, as opposed to the cover bands of '88.

Besides heavy metal, Thailand is dominated by mainstream pop and country music. Politically aware bands like CARABAO play usually a mix of country and pop music. Nobody I asked in the rehearsal studios and music shops of Bangkok seemed to know the meaning of the words "punk," "hardcore" or "thrash." Anyway most of them didn't speak English at all. Now, Thai music naturally leads me to the...

Laos — Young people in Laos are exclusively listening to Thai tapes (Thai language is very similar to Laotian) and a few Lao traditional music (Lamvong) tapes. Besides, everybody in Laos is watching the Thai TV everyday, so that Lao music is heavily influenced by its Thai counterpart. So now, of course there are a few heavy metal fans in Laos. Rock/pop/lamvong cover bands exist in Laos, and they play in hotels, nightclubs or restaurants. Some of them are sometimes really rocking, but they only play covers, from Thai pop to Lambada to Lamvong to Europe. So you have bands like the ANOU HOTEL BAND, the VIENGLATIMAY NIGHT CLUB BAND, the SUPER CLUB BAND, etc. I was very lucky to meet Dick, who was the guitarist of the NOK KHEO RESTAURANT BAND, the only heavy metal cover band in Vientiane (and possibly Laos). They covered Thai heavy metal. But the local stalinist police ordered them to stop playing this kind of "decadent" music, to rather play lamvong, and to cut their hair which was very long. So they prefered to stop playing, rather than to play music they didn't like. Now, two of its members have emigrated to Australia, and Dick will soon emigrate to the USA, his father and sister already live in Atlanta. He's completely disgusted with the Laotian government (strong marxist-leninist, Laos is a People's Democratic Republic... one of the last ones on the earth!), and pessimistic about the future of rock here. The only graffitti in Vientiane is "Heavy Rock," which he spray painted in front of his home.

On a Sunday afternoon I went to the Hin Khan Na pool, 20 km north of Vientiane where hundreds of people come to bathe (with full clothes on), get drunk, and dance. There was a band playing live, another kind of up-tempo Thai pop and electric lamvong, and the audience, mostly 15-20 years old guys, it was the wildest I was given to see in Laos. They danced a kind of heavy local pogo, were completely drunk, and dressed with bandanas or bath towels on the head, sunglasses, some wearing earrings, a. S.O. There really was a kind of punk feeling in the air, with some policemen trying to calm them down, but, when overwhelmed, asking the band to stop for a while. And local bouncers were militiamen in plain clothes, with kalasnikov machine guns... (A fear of possible attacks by anti-communist guerillas?).

I was told that last year, the most significant event in Vientiane was the concert of a Vietnamese rock band: the first real rock concert in the country. It was followed by mini-riots of excited youth in the streets, usually very quiet. Obviously, local youth is asking for something more challenging and harder than lamvong. There's still a long time to wait before seeing local punk or underground bands: First a scene has to develop in Thailand, before reaching Laos; second, the government has to change its policies towards more individual freedom. But as many other communist countries in the world have already changed, there's hope for Laos. A last note: the band which played at the Hin Khan Na pool was not a "hotel" or "nightclub" band. It was a "factory" band: all its members working in the same sawmill. The "HIN KHAN NA SAWMILL BAND"!

I hope you enjoyed these Thai and Laos reports, thanks for your attention.
Luk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France

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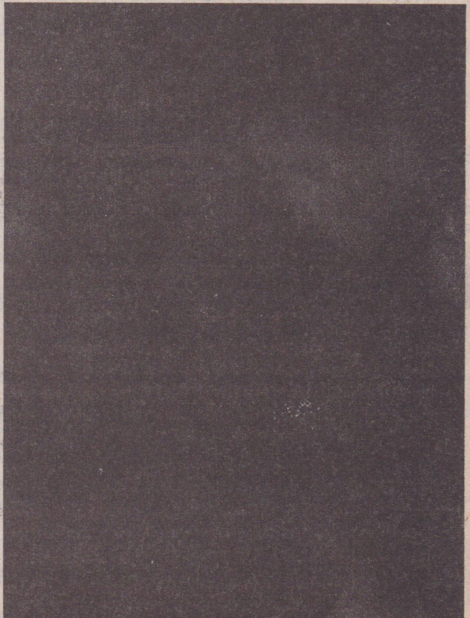
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JOHN BROWN ANTI-KLAN COMMITTEE

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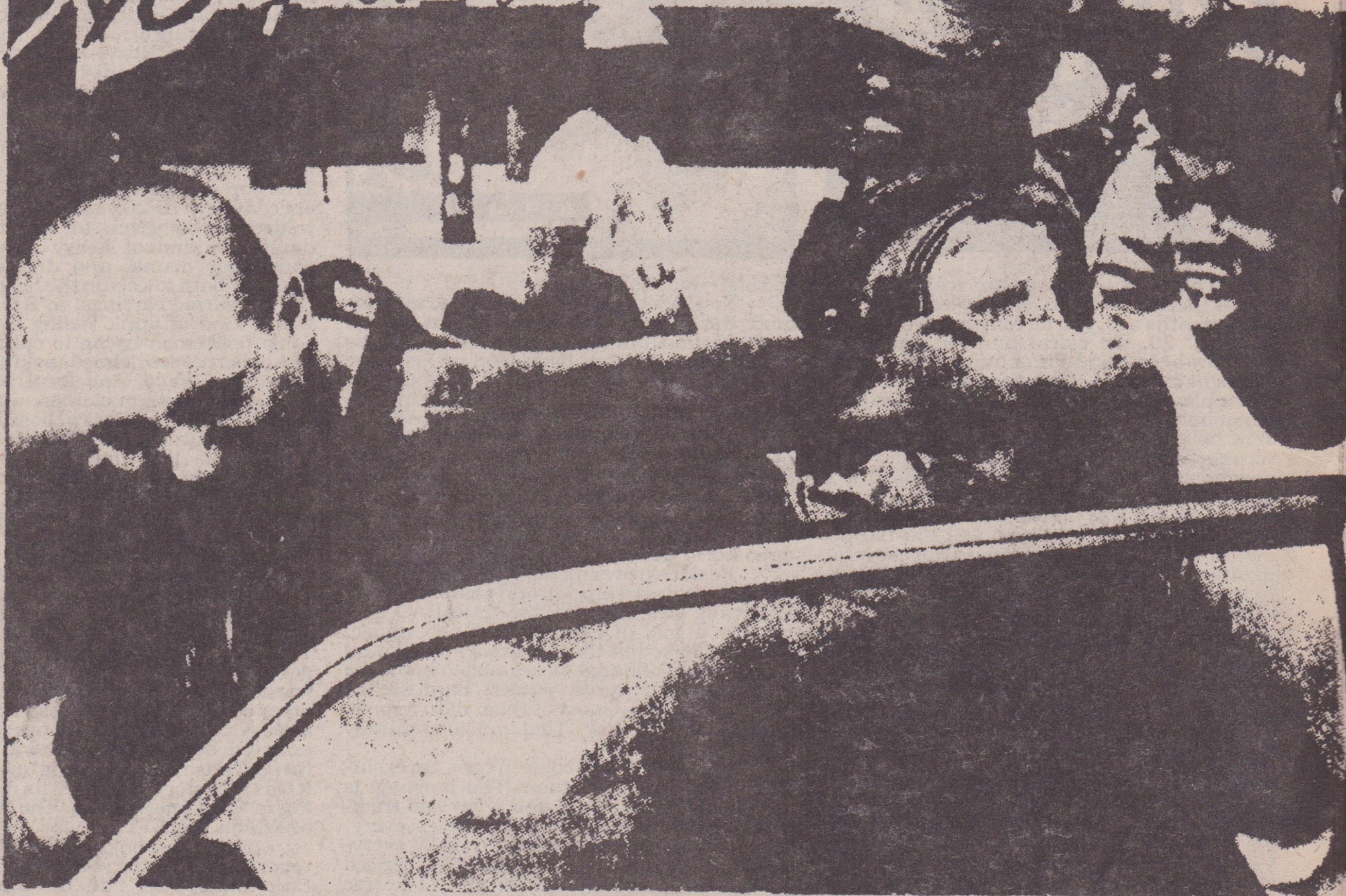

**"Too black, too strong, chanted young Black people as they surrounded KKK supporters and threw rocks a
comes from one of Public Enemy's raps. That's where the youth heard it, but where it comes from origi**

> **"We take our name from John Brown, the 19th century white abolitionist who gave his life fighting against slavery and white supremacy. In the spirit of John Brown, we fight racism, build solidarity with the Black Liberation Movement."**

*The following interview was done by George Curran in Ireland, thro
of The John Brown Anti-Klan Committee. People have seen their ads in MR
more on their views, so here goes.*

**MRR: How broad is your support base? What sort of people work with you an
groups do you affiliate yourselves?**

JBAKC: Our campaign against nazi skinheads has brought us a lot of suppo
skinheads. But we also work on campuses, with club owners, and in the ov
We are a group of people who range in age from our 20s to our 40s wh
imperialists. The U.S. does not have as clearly defined an "anti-fascist mo
on your side of the Atlantic. The extreme right here rarely calls itself fascist,
exception is the anarchist tendency and the gay liberation movement. We
activists like Anti-Racist Action, who identify mostly as anarchists. And in Sa
have close ties with ACT-UP, the militant AIDS activist organization, wh
demonstrations against homophobic religious fundamentalists.

**MRR: How worrisome is the current resurgence in racism? Is it temporary?
upsurge?**

JBAKC: Racism is as American as apple pie. The country was founded on
peoples and on slavery, and white culture and society are deeply racist. V
violence and racist organizing is very troubling, and it comes both from co
from explicit social/government policy. The '80s were terrible times for Blac
in the U.S. Income inequality between whites and non-whites is on the
unemployment is about 2 and a half times that of whites. After growi
enrollment is declining. The U.S. ranks 1 9th in infant mortality because of
Black, Latin and Native people (because of no public health programs, e

...s at racist skinheads. That ...ginally, is Malcolm X."

...rough the mail with a member ...MRR and have wanted to know

...and with what other anti-fascist

...port from punks and anti-racist ...overall progressive movement. ...vho define our politics as anti- ...fovement" as we gather exists ...t, nor does the opposition. The ...We work closely with anti-racist ...San Francisco in particular, we ...who has led campaigns and

...y? What are the reasons for the

...n genocide against the native ... We think the upsurge in racist ...conditions of peoples' lives and ...ack and other minority peoples ...he increase again; non-white ...wing for years, Black college ...of high infant mortality among ..., etc.). The infant mortality rate in central Detroit (a largely Black city) is as high as in Honduras. But the '80s weren't all that good for white working people either. Manufacturing jobs declined and were replaced with poorly paid service jobs—half the new jobs created in the '80s paid minimum wage. Fascists like the White Aryan Resistance have had a lot of success organizing white people on the basis that Black and other non-white people are taking their jobs, scapegoating the victims of racist social policy for their own oppression. And the policies of the government at all levels have condoned increased racism. From Reagan on down, government officials talk about the "underclass," about welfare fraud, now about "crack babies" as the latest population of inferior beings that are burdens on hard-working tax-paying (white) people. The conditions that have fostered this rise in racism are getting worse, not better. It will take a strong, well-organized anti-racist movement to oppose it.

MRR: Racists are turning to both the ballot and the bullet, to electoral politics and to organized violence. Which is more dangerous?

JBAKC: Of course we see both as dangerous, but in different ways. The electoral strategy is dangerous because it gives the fascists a veneer of respectability and a platform from which they can make racist violence legitimate. They say they are not against Blacks, but just want whites to have rights too. They feed the sense of grievance of white people who see their standard of living threatened as the U.S. continues to slide into second-class status. We'd be very interested in the parallels with England here. Organized violence from the KKK and nazi skinheads is responsible for only a small fraction of the "hate crimes" reported in the U.S. each year (probably less than 10%). But we think they are very dangerous because they are organized, and if they get away with racial assaults, that creates the climate in which a crowd can lynch a young Black man who comes into "their" neighborhood (which is how we understand the murder of Yusef Hawkins in the Bensonhurst section of Brooklyn last year).

MRR: What about your relations with/attitude to the police and government agencies?

JBAKC: Our relation to the government tends to be confined to local governments and the police. When we find that fascists are organizing in a community we often address the local authorities, urging them to deny public facilities for meeting places, etc. These relations vary from cool to strained, with occasional exceptions when we are supported by sincere government officials. Our relations to the police are somewhat more complex. As you point out, one might think that fighting racists is their job. Sometimes they take that task, encouraging us to go home and let them know if anything bad happens so they can punish wrong-doers. They are suspicious of our demonstrations and of course fail to see the difference between racist graffiti (which we paint over) and anti-racist graffiti (which we put in the place of racist garbage). And of course they often take on the role of protecting fascists from militant anti-racists. On the other hand, nazi skinheads are very unpopular and our actions against them get a lot of public support, so that often discourages the police from attacking us.

MRR: Isn't racism a two-way street? What about Black nationalism? Who are the New Afrikans?

JBAKC: Because the U.S. is a deeply racist society, suspicion and hate between peoples is endemic. But we think there is a big difference between Black hostility to whites, in reaction to 400 years of history of oppression and exploitation, and the system of white supremacy that has kept Black and other non-white people on the bottom of the society. In fact, we see Black nationalism not as hostility to whites at all but as a logical response to the history of white supremacy. Black people came here against their will and have never been given the chance to decide their own destiny. We believe they have that right, including the right to an independent nation if they choose. Black people in the U.S. have a right to their own land just like African people in South Africa or Zimbabwe. One Black nationalist group we work with, and for which we have tremendous respect, is the New Afrikan Peoples Organization. They consider Black people in this country a nation, which they call New Afrika. They propose that five states of what is now the U.S. be the land base for an independent nation which would be ruled by its Black majority. Anyone who was willing to live there and be governed by its laws would be able to live in peace (just like in Zimbabwe today). But its government, society and culture would be Black- led instead of white.

MRR: What about free speech for fascists?

JBAKC: We don't think our anti-nazi, anti-racist organizing is really a question of "free speech." As disgusting as these people are, we don't actually care what they think or what they say. What we care about is that they organize people to kill Black people, to kill Jews, to kill gay people. Nazi skinheads in Portland, Oregon, beat an Ethiopian man to death with a baseball bat. They were organized to that murder by Tom Metzger's TV show and newspaper, by WAR organizers in Portland. The WAR newspaper has cartoons of armed white men bursting into an AIDS ward and spraying it with machine gun fire. Right wing vigilantes patrol the borders dedicated to shooting down Mexicans coming across without papers. The KKK has organized fishing communities to burn the boats of Vietnamese fishermen. This is not a question of free speech; it's a question of racist violence. But we don't have a lot of confidence in "Ban the Klan" as a solution to racist organizing. The government is not a reliable ally of anti-racists. Why we organize a militant activist response to racists is that we think that the people must ban the klan (and all fascists) by making it clear that they can never organize unopposed.

MRR: Is there light at the end of the tunnel, or is racism a disease that will never be completely eradicated?

JBAKC: Our crystal ball's no better than yours, but I'd guess that suspicion and distrust of people unlike ourselves will be with us for a long, long time. On the other hand, we learned from the experience of the 1960s in the U.S. that how racism is expressed can change dramatically if a vigorous anti-racist movement makes clear that things have to change. In the summer of 1968 there were Black rebellions in more then 100 U.S. cities and chapters of the Black Panther Party in perhaps half that number. And by the end of the 1960s and through the 1970s things were better for Black, Latin and Native people (as well as for women and gay people). When there is powerful movement that is prepared to take a stand, racism's effects are reduced. It happened before, it can happen again.

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HACESJA

ULTRAFASTNOISECORE

Even before the fall of the Iron Curtain, punk rock found its way into countries like Poland and Hungary in much the same way it survived in the U.S. — through word of mouth, fanzines and young bands that practice in the garage and play shows in the basement for their friends. Largely through MRR, which has somehow always been available in Eastern Europe, I'd get a lot of mail from kids in those countries who would find my address and write urgent letters asking about their favorite bands. I'd write back and ask about punk rock in their country, and often we'd become pen pals. Here, then, is an interview of sorts with my pen pal Adam Szulc and his friend Arek Dziuba, about their band Hacesja in Poznan, Poland. Their English has a few rough edges so some of this had to be translated as best I could, but I think you'll agree that what's most fascinating about Poland's punk scene isn't how different it is, but how much it's like our own. Interview by Jim Testa.

Adam Hacesja began in January 1990. The lineup is Adam, 19, drums, a hairdresser; Arek, 19, vocalist, going to school; and Bigos, 18, guitar, going to automotive school. The band plays without a bass because there aren't any good bassists in the area.

MRR: How would you describe the Hacesja's sound?

Adam: It's very difficult to describe the sound of Hecesja, but I'll try. Me and Arek are straight edgers, but we don't play typical straight edge music like New York bands. Because we have rehearsals in a garage, we cannot make a really good sound here. We'll change it, sure, but the music will still have the same style — I think it's a crossover between English music like Satanic Malfunctions and American core style like Infest, with Polish lyrics. It's all part of the same thing! We play an Infest cover from their 12", Slave. On the whole, we play many very fast tracks, but also some slow ones.

Arek: I think describing our sound is without purpose. If you want to get to know our sound, you just will have to hear us. We listen to all kinds of hardcore and I think a lot of bands have influenced us. It's hard to name our music, and sometimes it's very funny too; for example, when we say we play "ultra-hyper noisecore." I think we play "something-core" but naming it is really not important.

MRR: How hard has it been for you to hear hardcore from different countries?

Adam: Some years ago, it was really difficult to hear foreign music, especially English and American. In Poland, there were two radio shows. The first was very stupid. This man called Marak Wiernik gave people music like GBH, Exploited, Sex Pistols, UK Subs. The second show was better but lasted only 10 minutes every Monday. The DJ was called Tomek Rylko, and he'd have on his program mostly unknown bands like Mob 47, Stikky, Protes Bengt, Insanity Defense, MDC, etc. He'd also have many bands from different countries — Peru, Brazil, Argentina, South Africa, Japan. Now there's a better hardcore/punk situation in Poland. People correspond with many guys all over the world and it's not difficult to hear U.S. or UK music. Guys in Poland listen to very different stuff. Some kids listen to only straight edge and American hardcore, others listen to punk rock music, others grindcore and noise, and some like ultra-fast core like us.

Arek: It was difficult some years ago but now the situation is quite good. We and a lot of our friends correspond with people from other countries. We exchange records, tapes, zines, so it's easier to hear good American and English bands.

MRR: Explain how you feel about being straight edge.

Adam: It's good that you ask this. I'm a straight edger, and for me it means don't drink, don't smoke, don't do drugs, and don't fuck. I'm not a typical SE because I don't dress in the SE style. I like SE music very much — YOT, Gorilla Biscuits, Insted, but my favorite bands in that kind of music are Infest, Stikky, No Comment and Crippled Youth (Bold). Why don't I drink? I think it's not so good when people drink for fun and nausea! Besides, if they don't know what they are doing, they destroy themselves. Only when you are not drunk can you have a good time at gigs, fight against nazis and the government (if you want to). I don't smoke not because I'm straight edge. For me, smoking only gives off a bad stench. I don't want to do drugs because I see what people on drugs are doing. They behave like they're drunk or worse. They kill themselves — nonsense. The world is not so bad that I don't want to remember it.

Arek: Straight edge is my way of life. I think that man shouldn't kill himself with drugs, alcohol and cigarettes. If people believe only in drinking, drugging, sex, and smoking, it's because they are thoughtless and primitive.

MRR: Has the change in Poland's government brought about positive change in the punk scene for you guys?

Arek: I think political changes haven't changed the situation in music (especially in HC). In Polish shops, you can buy only Polish records and only a few pop records from other countries. It's impossible to release a good hardcore record on a Polish label. You can hire a studio and release your music, but you can only release records abroad. Polish labels will only release the best known groups, they are only interested in big profits.

MRR: Has the fall of Communism been a major part of Polish hardcore, in terms of lyrics and motivating bands to speak out?

Arek: I think the recent political changes haven't been reflected in our music. I'm rather not interested in politics. Politics are needed for the national economy, for administering it. We really don't need their ideas of organizing society. Everyone should have their own system of moral and ethical values; everyone should *care* about himself and about other people. Other people shouldn't be aggressive. It will be enough.

Arek Dziuba/ 08 Lecha 17/54/ 61-293 Poznan, Poland. Adam Szulc/ 08 Lecha 20/6/ 61-293 Pozl an, Poland

CAUSTIC OUTLOOK

Caustic Outlook started in February of 1988. Undergoing several personnel changes and shitty first few shows to the current line-up consisting of Brett-18, lead vocals, Fred-20, drums, Matt-20, bass, Jon-20, guitar, Ian-16, guitar. Guitarist Jon started out playing bass in the band. Since then the music has gone from a mixture of fast-punk/hardcore to a slightly slower but nevertheless powerful hardcore flavor. At any rate, the lyrics touch on personal topics as well as the corrupted religious and social systems of our modern society. Earlier lyrics contained a sarcastic, pissed-off, radical-change message.

Though the band has only been together for around 2 1/2 years, Caustic Outlook has played quite a few shows. Most notably a recent show with Neurosis as well as Warzone, Maggot Sandwich, Crucial Change, and the Headless Marines. Our first semi-professional studio effort is a tape of 10 songs recorded on an eight channel board so production is not miraculous. The tape ranges from old material such as "4x4 Maniac" to the brand new "The Price You Pay." The tape is fast, hard, straightforward, and is only outdone by its representation on the stage. Once again thank you for your interest in the band. For further information contact Brett at (205) 985-0901 or Fred at (205) 933-6267 or (205) 252-6017.

...ON LIFE

HEAD SPRING

Head Spring were interviewed by Prince Faster, a very well known radio conductor in the Roman underground scene, during one of his radio shows at the beginning of summer '90 for the releasing of their second four song demo. Present were Giuliano-drums, Francesco-bass and vocals, Enrico and Morgan-guitars.

MRR: When did Head Spring start? Who is in the current line up?

G: Well, Head Spring is a really young band, because we formed just 6 months ago (Jan. '90) with a different bass player, Cristiano, who left the band 5 weeks later.

F: I replaced him in mid Feb.; and things were going to get better!

M: I joined the band one month ago; at the present I play with another Roman band too, The Flies. Francesco one night, when we were together at a party, asked me if I'd like to play with his band, I was so drunk so I said "OK, why not ?!?' and now I must keep my promise!

G: Yeah, but mainly 'cause you like our noise, don't you?

M: No, I like you !!! (Laughter...)

MRR: C'mon guys, be serious: there's tons of bands around, what do Head Spring offer that's different?

G: What's never been offered before...it's to the point ... few people play real noisy rock 'n' roll anymore.

MRR: So, what do you think RnR is ?

G: That's a good question: Who knows, man...it is having a party everytime you play!

MRR: When you say party what exactly do you mean? Good clean fun or what else ?

F: No, like let's get wild and party party music.

MRR: A lot of people say you sound not unlike the early Mudhoney/Soundgarden records: what is your answer to them ?

E: To be honest, we do not care so much: everyone can say anything, we play just what we like and what our instruments pull out...

MRR: So you do not want Head Spring to be classified.

E: Right, they call us a rock band, a rock and punk band, all this weird stuff. And that's what it is to some people but it's Head Spring to us. Anyway we can't play wimpy music; only noise-power-feedback please!

MRR: What do you do for a living ?

G: I work and study .

E: I am a graphic but currently looking for a job!

M: Nothing but try to give an exam at the university.

F: I study arts .

MRR: What are your hobbies?

G: Collecting US HC records! I have an enviable records collection since 1977 to yesterday ...

F: Painting and play weird instruments from Africa and Asia.

M: Play guitar and listen to great seventies underground bands!

MRR: Tell me about the lyrical content of your songs.

F: I write all the lyrics. We're not pursuing political issues, but politics are automatically implicated when you write society concious music. I stay pretty basic. I usually try to keep our lyrical style straight forward and earnest 'cause we do not want to be misconstrued. I also try to take a personal stance towards dilemma in a song because even though we want to touch a universal nerve I can literally only speak for myself. It takes special skill to attack a political issue astutely in a song, though that's not to say we wouldn't want to try and do that in the future. It's just that dissipating personal anxieties and pressures with our music challenges us quite enough right now. I am really concerned with trying to do this as best I can. As for what we're trying to accomplish - as far as we can see and hope cooperation is vital to the future, and communication is a vital basis for cooperation. We can serve as a communicator, hopefully a good one. We always want Head Spring to inspire and cause change for the better but musical communication is our home base.

E: We do want Head Spring to become a cooperative effort between audience and band, a concept that will lead or initiate action by it's existence, one that offers positive change, support and encouragement for people both in and out of the scene.

M: We'd definitely like to see benefit/donation gigging for honorable, compassionate causes become a much bigger part of our performing future

MRR: Any plans for touring ?

E: Yeah, we'd like it so much, that's the next thing after the record thing, first it's just a question of getting enough money. We'd like to spend some weeks in Europe, Germany, Holland and England especially.

MRR: You, Giuliano, used to be in a famous band High Circle, formed a long time ago (1984). What the hell happened to that mighty combo?

G: Well, as you already said, we formed in '84 so after 6 years spent together two of us were really tired to keep on going with the band, so, as soon as the second LP 'Shadows On The Wall' was released, we decided to break up. To tell you the flat truth it wasn't the right time just because this second LP, that I think it is the best stuff we always did, it will not have the right support and it'll fall into oblivion . That's really bother me! But anyway we had really great time and now that it is all over I'd do everything again!

MRR: Tell me about your present releases .

F: The first demo is an 8 song recorded on a 16 track recording studio here in Rome and it has two really outstanding tracks, like 'Rattle you case' an 'I'll state of mind', songs that especially live are really intense for the audience's pleasure! This one was recorded and mixed in about 6 hours on a 4 track Tascam: the sound here is really raw, exactly what we wanted to do. It contains a brutal Suicide's 'Rocket USA' cover that really kills! Fast, furious and noisy. All of you must give an ear to it!!! Both productions on BEP records.

G: Break Even Point records is a self managed label runned by myself and some friends of mine. It's main goal is to help out new bands to bring to the public their musical proposals. In Oct. '90 we'll have two brand new releases, a 3 song 7"ep by RIP OFF and a 7 song 7"ep by Growing Concern. Hopefully, we're working on other projects but it is too early to talk about them.

MRR: What do you think of the local scene?

G: Without doubts it's getting bigger. We have been into the Punk scene for the last ten/eleven years. Myself and Enrico are old timers from the good old days. We watched the whole scene arise from the great old bands like Shotgun Solution, Bloody Riot, Fuckers, Manimal, Brats, Klakson, Nightseekers, Fun, etc., watched it from a viewers point.

E: I remember when there was an handful of people and you could go out on the scene and know everybody and now all these kids and tons of new bands... I think it is better in a lot of ways. It's good there's a lot more competition, the bands have gotten better, I look at all the old bands- the bands now days do not compare with them. The music is faster and noisy too.

M: Unlike cities that have a lot of shows happening these shows here are rare enough to be special events so a wide cross section of people attend, not just hardcores. We like the aspects of curious prople, especially when they got open minds. We feel that to zealously guard a hardcore scene is hypocritical and no different that the attitude of petty snobbery we've hated in the social elite.

F: If newcomers stay more than an half-hour they usually try to get some message or feeling from the music, which for me, is what it's really all about.

MRR: In about 6 months you guys have played a lot for an Italian band, because everyone knows that it is really hard to set up gigs and all that stuff: are you gonna start playing more and more ?

G: That's completely exact what you said: to be a 6 month old band! We've already played the Piper club, the biggest club in town, we've played the Uonna club, the mighty club in the underground scene, plus 3 gigs in squatted centre; last but not least, we've played twice at another radio show (Radio Roma) in a live performance not unlike the John Peel sessions, with interview and all that stuff. Now we're in contact with the Rock and C. + Subway Prod.; both real active in the scene, so we are really interested in playing live the more we can.

MRR: Any plans for records in the future ?

E: YEAH! In September '90 we'll enter in a recording studio to record 5 songs: 4 of them will be a 7" for a new label runned by the people who own the Helter Skelter distribution center, the same that distributes the Break Even Point Records. The fifth one will appear for a forthcoming comp. of Italian bands on Electric Eye Records with all Sonic Youth's covers. So, fall '90 should be another golden period for Head Spring ... the future looks bright !

MRR: What do you want at least to accomplish as a band ?

M: To see our music realize concrete good!

G: To share emotions with these three nice guys. ...

E: To meet a lot of people and know what they're thinking about us!

F: To raise a brood of monsters !

HEAD SPRING c/o Break Even Point, V. Vallebona 28, 00168 Rome; Italy. Wholesale distr: Helter Skelter.

AMOK

The new **AMOK FOURTH DISPATCH** is a 376-page heavily illustrated sourcebook offering nearly four thousand book titles for sale by mail, as well as audio and video cassette selections. The infamous **AMOK** catalog is now an 8 1/2 X 11 oversized paperback with a 4-color laminated cover, indexed, and with all graphics and written excerpts from titles specifically available from **AMOK**.

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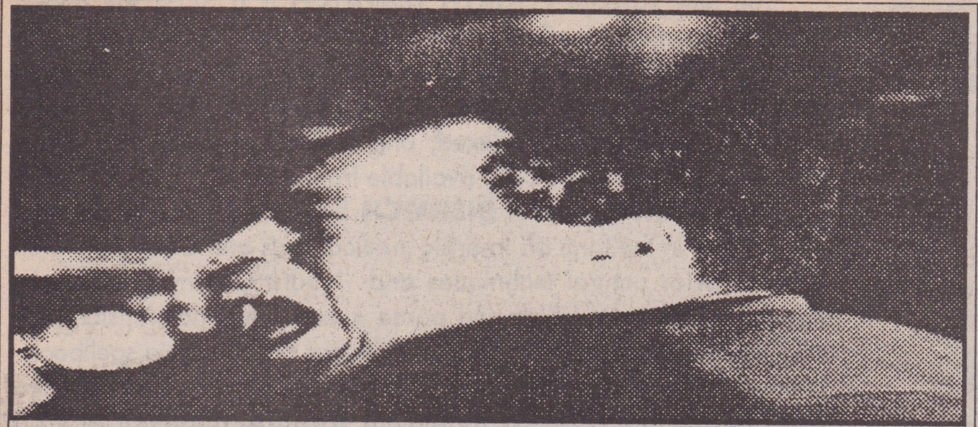


MRR: **How long have Walpurgis Volta been together and how about some band info?**

WV: We have been together for almost 4 years now, and are beginning to konw each other quite good. We were persons who joined together to do this band with a maximum of energy, having all played before in the Brussels scene since the end of the seventies and quite fed up of our previous band being dismantled because of internal shit stories and external bastards who tried to put us down more than once. We have always been quite deranged and still continue to be. The band line-up goes like the following:

Phil (the vibes) plays drums plus a lot of shouting during each concert. He's 35 years old and has played drums for about 15 years, but not always on a regular basis.

Bob's got the lyrics and hand percussion and gives them a real blow when on stage. 32 years old, he has come his way out of Guadeloupe to arrive in Paris in '76 to play as fast and loud as he could. Then went on to Brussels and brought many bands to live action during the punk era and afterwards.

Eric plays guitars and yells its rage to society. He's 30, has played in bands for a long time and has known Bob for many years and has been in three bands with him, including this one.

Hanu (Special Kosmic Kallosal) doesn't have much to do with the rat race either! 24 years, has played with a couple of bands which burned out in total chaos!

Jo plays bass, he is 24, has played with Bob previously. Being the third bassist in Walpurgis Volta he's been with the band for two years now and enjoys it at the very best!

MRR: What's the scene like in Belgium and are there many clubs for gigs?

WV: There aren't any real scene in Belgium for the moment, because there ain't places left to have gigs for local bands. The few remaining clubs put on mostly foreign bands that are better known so there is absolutely no risk for the owner of losing money and he don't even care to have a support before the act, the are working on a wrong base! Hell with them! The youth clubs have also disappeared in most areas of the country leaving it hard for Belgium bands to be heard. There isn't great solidarity between bands. Each one thinking theyt are going to be tomorrow's posers! And they try to copy as many cliches as they can, it gives an acute feeling of morosity! Belgium has really got a pour scene compared to our neighbouring countries, but there is still a good public that rocks out, we still see the bright side! Walpurgis Volta plays most of their gigs outside of Belgium that is: France, Swiss, Holland, Austria and every six months we organize a kind of festival called Futurtrauma to under estimate a big scale of indie festival called Futurama managed by a monkeyarseholesuckers! I won't extend too much on the Belgium scene subject because we have been in it since more than 10 years and we found it quite bitter! But we are fully going further with all the rage!

MRR: How do you feel about the situation in the Eastern Bloc?

WV: We receive the general information through the press agencies and as these are less than reliable you can only build your own picture, but it must be far away from the day by day life in the Eastern Bloc! We are hidden all real facts, as we are also important fact here in our country relating to corruption, we are thinking that the west get busy waking them. They are going to be invaded by all the stupid, non-use types of things. Like their envy to copy western style of life (McShit and the rat race) is going to put them further back in frustration!

MRR: If you had the power to change one thing in the world, what would that be?

WV: Take control of all nuclear weapons and blow the earth away! Or maybe I'll choose the chemical warfare to get it more painful and ugly. The first thing will be to inject all those product to the leader of the world who makes use of them and ask them if it's what they're looking for!! In fact I had not thought of this question but the answer should be radical if change has to come in effect!

MRR: What do Walpurgis Volta lyrics deal with?

WV: We deal with the bad things surrounding us and we kick them as powerful as we can. We talk about feelings, emotions, attraction, respect, homicide, suicide, stories which will happen if we don't make a stand. Sorry everything is in French, but on our next releases we will have the messages clearly translated!

MRR: How many releases do you have?

WV: We have done 2 LPs and 1 single so far but distribution remains a weak point, but determination and attitude makes us believe that it will go better in the future! These records have allowed us, so far, to find gigs in Europe in squats and everywhere where there was good fun.

MRR: What Canadian bands have you heard?

WV: We certainly don't know all the bands around your country, but still have come to hear and see a few whom we like a lot: DOA, SNFU, Groovy Aardvark, NoMeansNo (who we will play with in Austria), Voivod, DBC, great things on compilation stuff. Itseems to move quite fast in Canada, great stuff I dare say!! We are beginning to come in contact more and more with Canadians and have come with good results, and we have real good contacts! We like it and we definitely want to come there and give you some of our music and madness!!

MRR: International bands?

WV: We like hundreds of bands which do not exist anymore from ska, reggae, punk music, hardcore and lots of energetic bands which existed at the boundaries of all musical types. Bad Brains, Dead Kennedys, Ice T, AC/DC, Red Hot Chili Peppers, Suicidal Tendencies, NY hardcore Canadian stuff mentioned previously and lots of others to come, and I hate to get any kind of list, any band is ok if straight forward in attitude and energy!

Contact Walpurgis Volta at 41, Av Des 7 Bonniers, 1180 Brussels, Belgium. Also, Walpurgis Volta are looking for help(in getting gigs in North America, if you can help out, give them a shout! They will do the same if you're looking for gigs in Belgium.

WALPURGIS-VOLTA

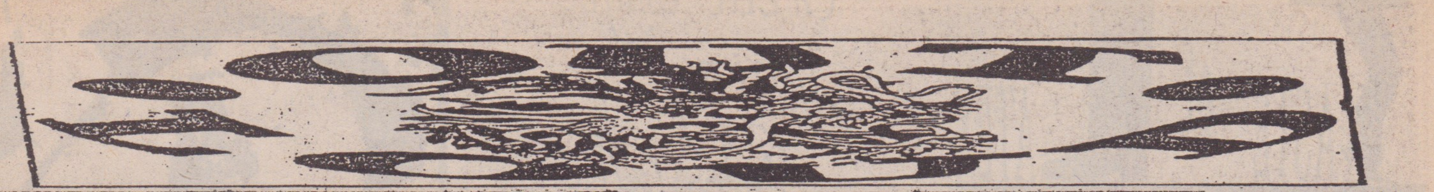
BLACK BELT JONES

When you're clever, strong, handsome, a smooth talker, a punk rocker, and a master of martial arts, you're like not one else in Toledo, Ohio!

BLACK BELT JONES is Aaron Urbanski -- guitar, Chris Carsten - bass, Raleigh "Satan" Bronkowski - drums, and Mark Plaid - vocals. Getting our name from a 1974 disco-martial arts film, we base our band on hardcore/punk surf music, blues, humor, and a whole lot of fun! Though most of our music is hardcore (reminiscent of the early L.A. hardcore sound) we do not limit ourselves to making all our songs in this vein. In other words, we play what we want how we want. This applies to the subject matter of our lyrics as well, though most of it is humorous. We say this in order for those who might listen to us, will understand that if we do a song that's not "slammable" or funny we meant it that way.

We also try to pay attention to our live perfomances, and deliver the audience a concert that they can get involved with, instead of staring at us like it was T.V. or something. We try to achieve this through props, theatrics, and encouraging audience participation. We don't want to be another tune in, turn out, drop out band that just sits there playing to themselves. We care about our audiences.

Unfortunately, in this past summer, there has only been one show. So, Black Belt Jones has only appeared at parties. However, we are at work on a demo due out in September. It will be called Dining With Elvis so watch for it. Anyway if you book shows in the Southeast Michigan-Northwest-east Ohio area please contact us at the phone number or address below. Also if you want some neat flyers and stuff, or you just want to write and ask questions please write: BLACK BELT JONES c/o Mark Plaid/ 4487 290th/ Toledo, OH 43611 or call Mark Plaid at (419) 726-4716. Photo by Guy Fawkes.



Here is an interview with an exciting new hardcore band, OUT LOUD. The interview was conducted on June 2nd with Mitch Perkins - vocals, and Brian Strahle - drums. Interview by Skidge fanzine.

MRR: How long have you guys been around?

MP: That's a sticky question — OUT LOUD has been around for about two years, but they used to be a band called HAPPY TRAIL and at that time I was in a bunch of other bands... So many bands it was pathetic because none of them went anywhere. And then in December of '89 I was in a band with three members of FALSE JUSTICE called RIGHT NOW. We played a party and some guys who were in this band called PESTILENCE wanted me to sing for them and that started REVENGE, which took off pretty well. OUT LOUD was pretty much a competitive band with us, we'd always argue about who was gonna play first at parties and stupid stuff like that. Then REVENGE kind of defolded when I went to school and the other guys moved away. But I still kept in contact with Brian because we've been friends for a really long time. So I just joined the band and Ben's little brother just joined on guitar and things started to roll.

MRR: Now what about your demo?

MP: Yeah, it just came out. We're hoping to put out an independently produced 7" by September. But it's still kinda shaky because we've got to see how shows go, and coverage and the things like that.

MRR: So have you played any shows yet?

MP: One that we want to speak of... (laughter)

BS: We played a show with a bunch of straight edge skuz-bands.

MP: Well, they just dicked us because we didn't wear 'X's. We want to play with all those same bands again. We want to show them. Because if they ever stop to think, maybe they would see something other than their ego trips. They should just step off.

MRR: So what do you think about the current straight edge thing?

MP: It's *way* out of hand. I've been straight for so many years. And half the band is straight edge. But we're not gonna wear any labels. And we're not gonna go around like we're better than anyone.

BS: Even though we are...(laughter)

MP: And behavior like that is just another form of prejudice. Another blindfold. Another level. And that's not what we want. We want to play straight out for *everybody*. We've got a strong, important message about our generation and we're gonna shoot it to you straight.

MRR: So what are you trying to get across in your songs?

MP: We have a couple of typical hardcore songs. But the rest of the stuff is just about people wising the hell up. "Assasination Generation" is about all of this pop up environmentalism. Which pisses me off. And we have other songs about emotional stuff.

(At this point Mitch starts yelling at Brian because there's a huge daddy-long legs on his hat. Laughter ensues and the interview continues.)

MP: We have a song called "Who's To Blame" which is about how people are always pointing the finger at someone when they do something wrong. People should try to help each other out rather then send accusations flying.

MRR: What do you think of the whole "scene" concept?

BS: The SCENE WAS HENRY ROLLINS, AND CIRCLE JERKS.

MP: That was pretty cool. I'll tell you, Henry is God. He is so hard. If I could ever be that hard. Man... He is one of my biggest idols in hardcore. He's kind of the Jerry Garcia of hardcore...(laughter)

MRR: yeah...

MP: The scene sucks because everyone thinks they're so bad being filled up with hate. It's like The Hate Squad. They're just a couple of kids with tatoos who think they're bad ass. It was like that at the Sick of It All show. People were taking swings at me because I wasn't recognized. And it's just so fucking lame.

MRR: So you mentioned Rollins before as one of your big idols... Who else inspires or influences your songs?

MP: Jane's Addiction helps me out a lot. I want my lyrics to be a little more poetic than Sick of It All. Not *poetry*, or Robert Smith or anything like that. That's not what we want to be. We never have and I hope we never will!

MRR: So you said you haven't done many shows, but where would you want to do them?

BS and MP: Anywhere!

MP: We just want to play as far as our music will take us. We don't want money, because I have a job and I never expected to live off the band anyway.

MRR: You guys should get a gig at ABC-no-RIO in New York.

MP: That's not really our scene. I mean we would play there if they asked us to, but I was at two of their shows during the year at school, and not a lot of kids go there, and like I said, it's really not our scene.

MRR: What do you think of the bands that play there? These so-called "geek hardcore bands" like GO!, CITIZEN'S ARREST, BAD TRIP, etc?

MP: I really can't get into most of them. It's not my speed.

MRR: Where else, then?

MP: I wish CB's was still doing shows because that was so cool.

MRR: Except for the fights.

MP: The reason there were so many fights is because when non-local kids go there for their 3rd or 4th time, they think they're so bad ass. They don't care about anything because this is New York City, this is CBGB's and who gives a fuck. I mean where do all of these assholes come from?

BS: New Jersey. (much laughter)

MRR: Ok, what do you think of bands like WARZONE and TOKEN ENTRY who say they don't want to be called 'hardcore' bands anymore?

MP: Fine. I understand because there's a negative connotation that goes along with being a hardcore band. I feel sorry for those bands who are like, "We're hardcore, and we'll never die," and they never progress musically. And I don't mean sell out. I don't mean get weak. Just grow, evolve, and things like that. Don't confine yourself to a definition.

MRR: Would you say that's the type of thing that happened with 7 SECONDS — they just changed their sound to communicate a new message?

BS: Maybe, but they're soft.

MP: 7 SECONDS are fucking soft punk, and they should just step the fuck down. I mean, all he does is whine!

(From the level of laughter in the room, it's obvious Kevin and The Boys aren't too popular with those in attendance. Sorry Toni!)

Toni: Shut up.

MP: What I would like to be is a band like SCATTERBRAIN. Something that rocks so hard, yet appeals to so many different types of people. Skinheads, I guess punk rockers if there is still such a breed, college kids, metal heads and so on. I really, truly think that's great.

MRR: Anything else you guys want to add?

(Brian gets up and leaves momentarily.)

MP: I'm not gonna use this time to talk about Brian behind his back, because he's a real good friend of mine. And that's what really holds this band together - friendship. There's nobody in this band that I wouldn't bend over backwards for, and I think they all feel the same.

MRR: Anything else you want to add?

MP: I don't know. Look before you leap. Don't look to others for wisdom. Look to yourself. You should look to yourself for the ultimate answers. Not to anyone else.

BS: And we love you. (Laughter) By the way, Mitch might sound like a nice guy in the interview, but he really hates everyone. (Laughter)

Write to OUT LOUD c/o Joe De Gennaro / 294 North First Street / Surf City, NJ 08008 or Brian Strahle / 120 Center St / Manahawkin, NJ 08050.

7-song demo available for $3.50, T-shirts available, too. For more info about OUT LOUD or to set up a possible show, call Mitch Perkins at (609)597-8800 or Brian at (609)597-9185.

DOCTOR SICKY

Doctor Sicky are one of the Ottawa area's newer bands. They've been together for a very short while; yet have played at an all-local punkfest and done some basement recording.

They are a three piece based in Gatineau, Quebec. Although they are francaphones (their mother tongue is French) they chose to sing in English. Interview with Fred from Doctor Sicky by Jack Newman.

MRR: When did you start the band?

Fred: We started Dr. Sicky in September 1989.

MRR: Why?

Fred: We went to see a couple of gigs and we enjoyed it so we decided to do the same for other people.

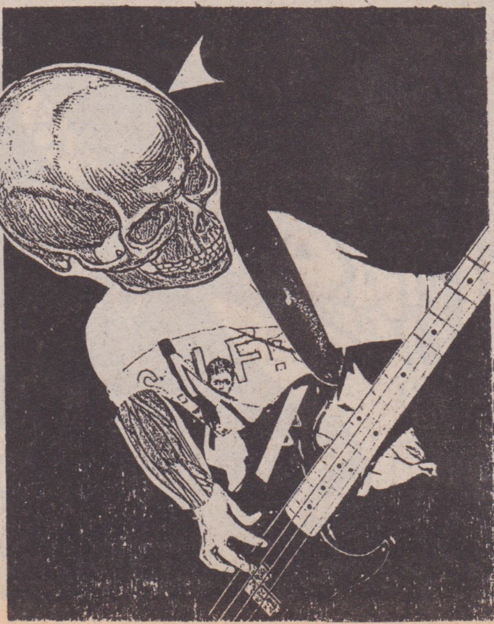
MRR: Who's in the band and how old are you?

Fred: I'm 16. I play guitar and sing. Steve, 14, is on drums and Esteban, 13, plays bass guitar.

MRR: What kind of music do you listen to? What bands influence you?

Fred: We listen to hardcore and punk music only. Bands like D.R.I., Berurier Noir, G.B.H., The Exploited...

MRR: What do you think about politics?



Fred: I think it's unfair. We pay taxes and don't get anything except bills.

MRR: What kind of things do you say in your songs?

Fred: Most of our songs don't make sense, except for "Mysterious Lady" which tells a true love story about a girl I met in summer school.

MRR: How do you write your songs?

Fred: Whenever something cool is on our mind we write it down on a piece of paper and then we make the music that goes with it.

MRR: What do you hate most?

Fred: What I hate the most is when people knock at my door to sell all kinds of junk.

MRR: Is there a message you'd like to say to the people?

Fred: Yes. Don't drink and drive cause if you kill yourself you won't be able to see our gigs and we'll loose money.

MRR: Are you working on any future projects?

Fred: We hope to record a good quality demo soon. We're also putting on a free, outdoor concert at Le Marche De Gatineau and we'd like to play some gigs in Montreal.

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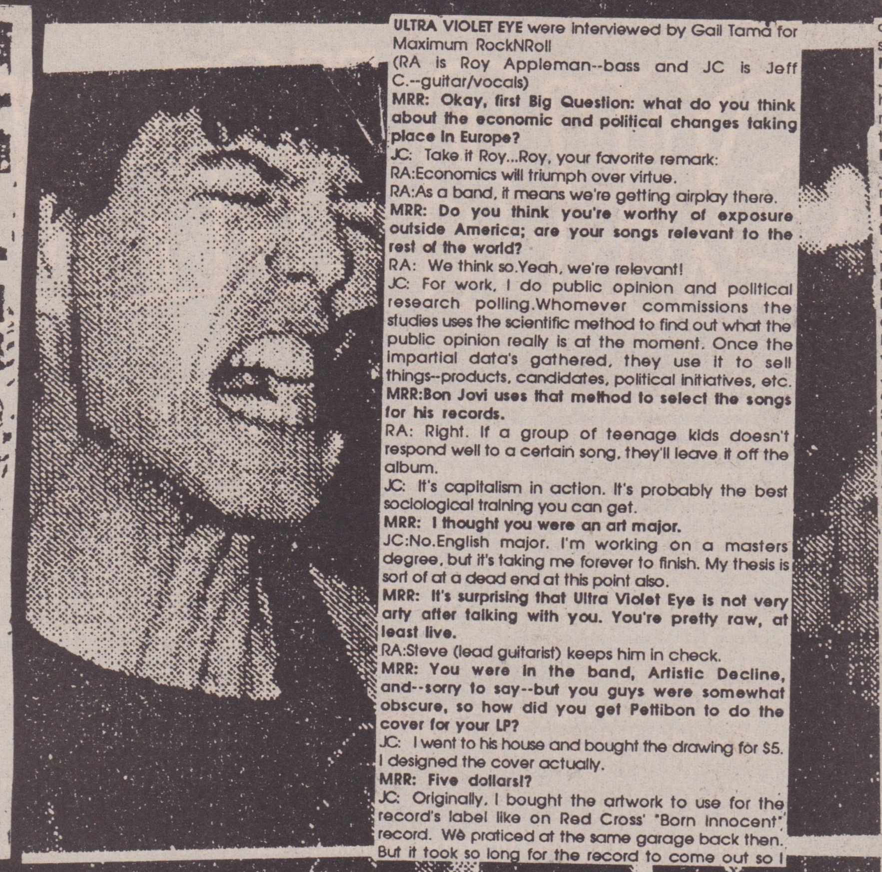
ULTRA VIOLET EYE



ULTRA VIOLET EYE were interviewed by Gail Tama for Maximum RockNRoll
(RA is Roy Appleman--bass and JC is Jeff C.--guitar/vocals)

MRR: Okay, first Big Question: what do you think about the economic and political changes taking place in Europe?

JC: Take it Roy...Roy, your favorite remark:

RA:Economics will triumph over virtue.

RA:As a band, it means we're getting airplay there.

MRR: Do you think you're worthy of exposure outside America; are your songs relevant to the rest of the world?

RA: We think so.Yeah, we're relevant!

JC: For work, I do public opinion and political research polling.Whomever commissions the studies uses the scientific method to find out what the public opinion really is at the moment. Once the impartial data's gathered, they use it to sell things--products, candidates, political initiatives, etc.

MRR:Bon Jovi uses that method to select the songs for his records.

RA: Right. If a group of teenage kids doesn't respond well to a certain song, they'll leave it off the album.

JC: It's capitalism in action. It's probably the best sociological training you can get.

MRR: I thought you were an art major.

JC:No.English major. I'm working on a masters degree, but it's taking me forever to finish. My thesis is sort of at a dead end at this point also.

MRR: It's surprising that Ultra Violet Eye is not very arty after talking with you. You're pretty raw, at least live.

RA:Steve (lead guitarist) keeps him in check.

MRR: You were in the band, Artistic Decline, and--sorry to say--but you guys were somewhat obscure, so how did you get Pettibon to do the cover for your LP?

JC: I went to his house and bought the drawing for $5. I designed the cover actually.

MRR: Five dollars!?

JC: Originally, I bought the artwork to use for the record's label like on Red Cross' "Born Innocent" record. We praticed at the same garage back then. But it took so long for the record to come out so I asked him if I could put it on the cover instead and he said yes.

MRR: And you met Andy Warhol, too?

JC: No.No.We had that "Andy Warhol" ep, and I had a friend who worked at "Interview" (Warhol's magazine) in New York. Well, somehow she played the record for him.

MRR: Did he like it?

JC: I don't know.All he said was that I should change my name. He couldn't pronounce it, I suppose.

MRR: I thought you were going by Jeff C. to copy the singer for Love and Rockets.

JC: What? Oh, I'm trying to think up a good fake name like the guy in Skid Roper, Johann Sebastian Bach.

RA: That guy looks great for being over 200 years old.

MRR: Back to Ultra Violet Eye, how do you write your songs?

JC: It varies, but usually I bring in a 4 track of the song and we'll arrange and re-write it together. Since Steve's joined the band it's amazing. He's a musician and artist like John Cale or something. He goes totally on instinct.

RA: The rest of us got sort of brainwashed by traditional musical training. Jeff got an opera scholarship, and that helped us though.

MRR: Was that recently?

RA: No, that was before Ultra Violet Eye.

MRR: You're on a bunch of compilation records; when are you going to have your own album?

RA: We're waiting for the right label, especially someone with good distribution outside of North America. Hopefully, something with New Rose or One Little Indian will materialize.

MRR: You're on that "Shonen Knife" covers compilation. Has that helped you much?

JC: More people have heard or heard of us now. We're on the double LP. The only one that sold out. The CD and single LP are not doing as well.

RA: We're doing a split ep with Yard Trauma soon.

MRR: Any last comments?

RA: Yeah. Please don't order records from us. We're just the band, not the record company. Write to the labels or ask a store to order the compilations.And thanks for your interest!

THE BIRTH DEFECTS

The band was officially formed in the suburbs of Montreal, more precisely in Laval, in November of 1987. A while before, Sonny Jalbert (guitar) and Patrice Boileau (bass) had contacted Patrick Fournier (drums) to practice together to then decide to form a band. They later met Pierre "Stony" Desautels (vocals) at a show and he was looking for a band... The line-up has been the same ever since.

The idea behind "The Birth Defects" as our name is not unidirectional as some might think. It's more a concept name subject to evolve rather than being taken in its literal sense. For us, it's a humorous way to describe the fact of being marginal by adopting our own philosophy on life without taking our so-called situation seriously.

The first show was on March 19, 1988 in Montreal. To this date, we've done approximately 20 shows, some of them with M.D.C., Groovy Aardvark, 7 Seconds and many others to the point of being able to headline.

Our first appearance on tape was on the compilation "Kitsh'en Squatt" which regfouped about ten bands. The project consisted of going into studio for a few free hours to record four or five minutes of music. Two of our songs appear on this tape, that is, "Unwanted Fear" and "The Birth Defects". The compilation has achieved a certain success by selling more than 1,500 copies.

It's hard to label our music because our songs vary a lot from each other because we continually seek to evolve. At first, we were mostly influenced by punk rock but since then our influences are much more diverse. Our music is based on the energy that the music generates. We think that the lyrics are as important as the music. We mostly talk about positive thinking and of our emotions, vibrations and ambitions that we live and feel while throwing in a touch of humor from time to time.

In June/July of 1989, we recorded a demo cassette (24 tracks) at Studio Victor with Mike Amstadt (who has previously worked with Voidod, Dyoxen and many others). The demo contains eight songs and lasts about thirty minutes. We've given it the best sound possible with the budget we had. It's with this that we hope to get the band known through fanzines (magazines) and through radio stations.

As for our future projects, we hope to do a little tour of the United States and/or other parts of Canada next summer. But that is still up in the air for the moment. Presently, we are concentrating on getting the demo distributed, preparing our next recording and evidently putting on shows.

For information, booking, or merchandise, please write us!

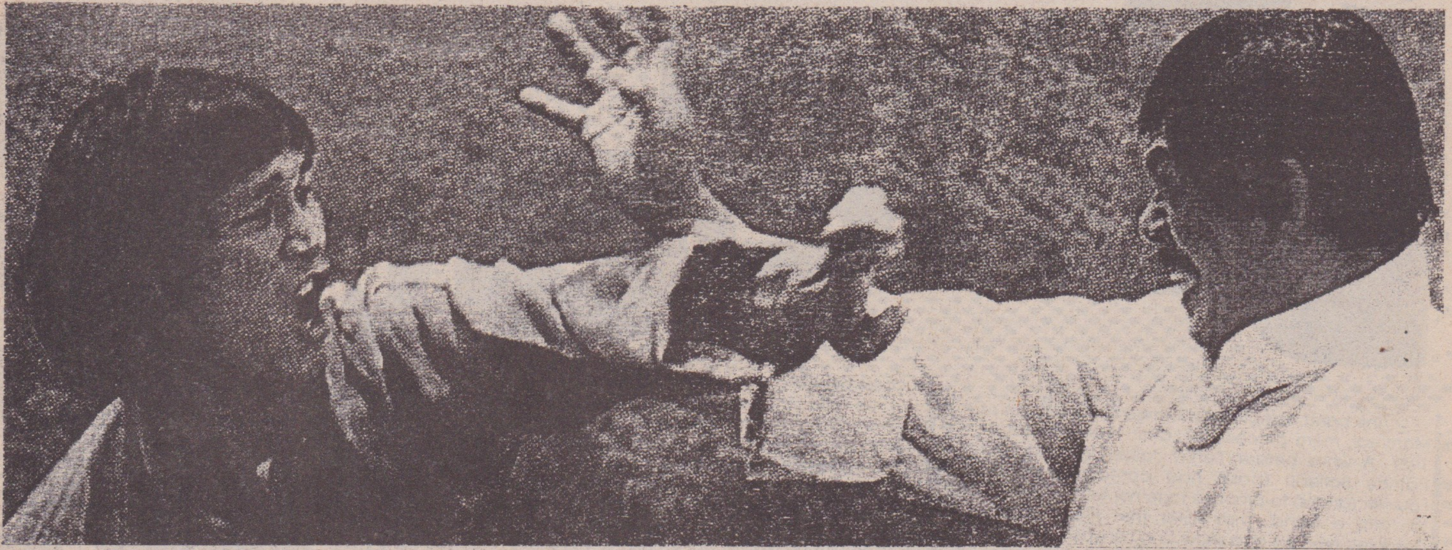
The Birth Defects/ c/o Patrick Fournier/295, 4e Rue/Laval, Quebec/CANADA H7N 2A6

WARLOCK PINCHERS

To tell you the truth, this interview was never even supposed to take place, but after the anally retentive Robert Plant look alike tour manager for the 24-7 Spyz gave our prearranged interview the cold shoulder, we hopped over to the much humbler and homey surroundings of Gilman where we opted to interview the almighty Warlock Pinchers instead. The interview is completely wacky, but then again it was totally impromptu and the questions we had for the Spyz weren't very compatible.

On the side of Maximum were Danny Buzzard, Kevin Dill and me, and on the side of the Pinchers were 3KSK (guitar), K.C. Kasum (vocals/tapes), EERoK (bass), King Scratchie (vocals) and DDRoK (guitar). The rest is history. — Devon Morf

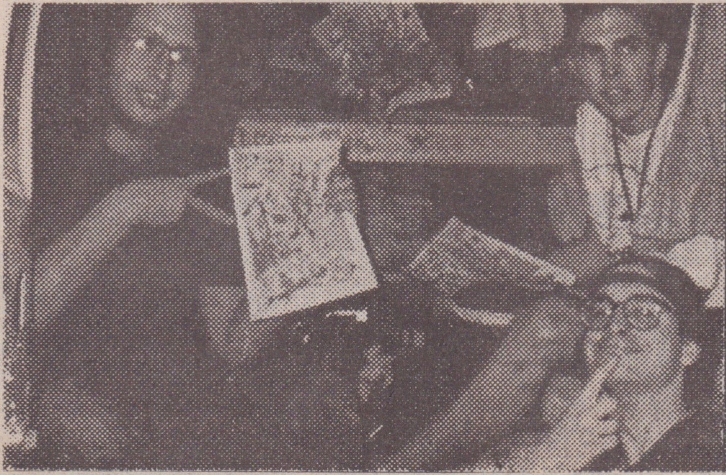
MRR: We'll start off with who isn't in the band.
3K: I'm not.
KC: You're not.
KS: I'm not
DR: You're not?
(laughter)
MRR: If someone were to offer to produce either a cartoon series or video game based on the Warlock Pinchers, what would the plot revolve around? Please be as specific as possible.
3K: You'd have to get the band from the dressing room to the stadium without anyone hurting us.
KS: It'd kind of be like the Journey Home video game except we're running around trying to escape fans who think we're a different band.
MRR: What band?
KS: They think we're Journey.
MRR: So would you have clever disguises. Would you be disguised as Journey?
KS: That's the ironic part, they mistake us for Journey.
3K: But we're not Journey, we're Warlock Pinchers.
MRR: Well, that's good, I'm glad you clarified that, for a minute there I thought I was talking
Do you know that Mexican restaurant in Denver where people diving off these indoor cliffs...
KC: Casa Bonita?
MRR: Yeah, is it true that they were serving dog food in their burittos?
All: No, urban myth, urban myth.
3K: We like to hang out there and pretend we're trapped in the jail.
KC: What about Paula Abdul? Are we gonna skip that question?
MRR: I guess not, so you're putting out a 12" of...
KC: ..."Forever Your Girl." It sounds very good.
MRR: So I hear the band has some influences originating form Africa?
KS: I was born in Gambia in West Africa and I lived there for 15 years.
MRR: We're you ever circumcised? (laughter)
KS: Yeah.
MRR: Are any of your African origins reflected in your lyricisms?

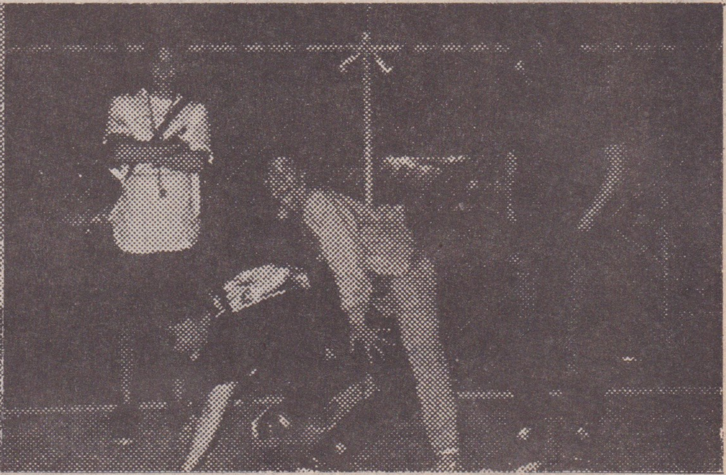


ER: None of us.
All: We like the Melvins.
MRR: What is the grossest thing any member of the band has intentionally eaten or otherwise?
3K: He (King Scratchie) has eaten trash for five dollars.
MRR: What type of trash?
3K: He ate orange peels...
KS: Peach juice, Mexicorn...
3K: Rice, milk and some styrofoam and other stuff.
KC: I remembered pie once, to sixty digits for five dollars.
MRR: But you didn't eat it, did you?
KC. No, it's just that we were on the five dollar thing.
3K: You can't have your pie and eat it too.
to Journey. Having such a different sound you've probably played with some pretty diverse sounding bands; what's the strangest bill you've ever played on?
KC: Minusville, it was all deathrock bands.
3K: A Cinderella type bar bands in Seattle.
ER: We played with a speed metal band called Xanus in a pizza restaurant in Pasa Robles home of white trash America U.S.A. who ride ATV vehicles and have two sets of teeth.
All: We like the Melvins!!!
MRR: So why don't we talk about Paula Abdul, I know this is a topic you don't like to talk about very much, but...
KC: Actually it's a topic we'd rather talk about.
MRR: Then how about some Colorado trivia.
3k: No, but they are on his penis.
KS: Yeah, somewhat on the new album.
All: We like the Melvins.
KC: Actually we have a split 12" single coming out with the Melvins.
MRR: Who would be the ideal band for you guys to tour with?
3K: Butthole Surfers.
MRR: Would you ever play on a rap bill?
CK: I'd be very weird, but it'd be very cool.
MRR: Would you play with Ice Cube?
3K: Ice Cube's a misogynous motherfucker!
MRR: I'd tend to disagree, he massaged my mother and she complained that he didn't massage her very well as she was still really tense in her upper shoulders.
3K: I'm just getting really sick of rappers who hate women.

MRR: What do you think of the Melvins?
All: We like the Melvins.
MRR: In regards to your song "Morrissey Rides a Cockhorse" I've heard some complaints of the Warlock Pinchers as being homophobic.
(band members laugh)
KS: What kind of idiot would say that? You come to the show and see a guy wearing a long wig with a bra, two guys are wearing skirts, and another guy wants to lambada with everybody and somebody labels us homophobic, huh?
3K: Anyone who thinks that can just go to hell.
SK: "Morrissey Rides a Cockhorse" is actually coming out as an EP in Europe on Tupelo Recordings which will also include the infamous "I Think We're Tiffany."
MRR: Are you gonna be playing in Europe soon?
CK: Hopefully next summer.
MRR: Where did the name come from?
3K: The name came from this guy named the Cobbler who saw this dog whose hair grew backwards and was called a Warlock Pincher. He said, "That's a great name for a band," and we said, "Hey, you're right." It's a mean breed of Doberman.
MRR: Where do you see Warlock Pinchers in 10 years?
KC: Billboards.
3K: Over.
DR: We're not gonna be like the Rolling Stones and keep playing after our prime is up, but don't get me wrong, we are on the way up.
MRR: I know you get Beastie Boys comparisons a lot. Would you ever sign to a major label?
3K: Every band member has a completely different answer to this.
KS: I'd say yes.
KC: I doesn't matter.
3K: I'd say no.
DR: I'd say only if it were on my terms.
MRR: Would you ever tour with the Beastie Boys if they asked you?
KS: If it was a short tour -- I'd hate if if all you did was tour with one band for a summer.
3K: But then we'd just be labeled as some white boy beer drinking rap band.
KC: If we lit ourselves all on fire every show they wouldn't think that though. We couldn't get naked though.
MRR: Why not?
KC: It's just harder in stadiums, people can't really see your peni on stage.
3K: You can hardly see it anyway. (laughter)
KC: We've got a good Salt Lake City story about when we played there. By the end of the show most of us ended up naked for the most part. So the next time we played there the crowd was made up predominantly of girls from the age of 12-17 who heard weird rumors that we like to get naked.
MRR: So if you were to ever get signed to a bigger label, you already have so much merchandise, could you see yourselves expanding into, say, Warlock Pincher Cessna personal aircraft? What's the next step? You have everything!
KC: We don't have toothbrushes, yo-yo's and frisbees, but those are coming soon.
DR: Cigarette lighters, too.
MRR: How did you manage to get all the money and connections to make all these band products? And how do you know what's gonna sell?
KC: Everything sells to a certain extent and you have to buy a lot of everything. Therefore we have a warehouse full of stuff and we don't make any money on it.
MRR: What do your mothers think of the band?
3K: My mother doesn't even know I'm in the band. I've probably told her a million times and she still says, "Oh."
CK: My mom was there when we mastered our first album.
KS: My mom thinks we're great. She plays "Morrissey Rides a Cockhorse" for all her friends.
MRR: How do you, if ever, deal with hecklers from the crowd?
3K: We encourage it.
SK: I always see ourselves as the hecklers.
DR: The funnest shows are where people hate us the most. In fact one of the best shows we played was when we played with Red Hot Chili Peppers in this huge place and Scratchie was talking bad about U2.
KS: And of course all the frat boys who like U2 like the Chili Peppers, so they were throwing anything they could at us.
CK: So we were having spitting wars with them.
MRR: How many people were there?
CK: There were about 1,100.
KS: After we played we stayed there on stage for five minutes and heckled the crowd some more.
3K: And picked up all the change they threw at us.
KS: I made $1.42.
CK: We got pulled of stage by the people who put on the show.
DR: I got to pour a whole pitcher off water on some frat boy's head.
ER: So it was a good thing they had all those big frat boys there to protect us from all those mean frat boys.
KS: We could stand behind the bouncers and yell at the people.
3K: Nyeh, nyeh, nyeh, nyeh,
KS: Safe-taunting, that's where we're at.
MRR: Do you think that's the punkest thing the band has ever done?
3K: Oh man, punk is stupid, give up.

Warlock Pinchers
PO Box 17863/ Denver, CO 80217





Poison Idea

Photo: D. Wilds

Punk As Fuck, Or Fucked Up Punks?

This interview, which took place in early October of 1990, approximately marks the 10th anniversary of Poison Idea... the band is reluntant to set a specific historic date... 10 years of alcoholic braincell destruction can cloud anybody's head, especially concerning trivial details. POISON IDEA might have seemed to be a longshot in the longevity sweepstakes back when they started out, one of their trademarks right from the very start was the furious, nihilistic mood of their gigs -- and of course, that hasn't changed one iota over the years.

Singer and founding member Jerry A is one of the most intense frontmen you will ever see on a stage. As a singer he can bark, or snarl with a joke or comment; five minutes later he might be blowing fire or cutting himself to ribbons with a chunk of glass. As well as writing lyrics, Jerry has written music for many of the band's best known songs, and he's a great guitar and bass player too.

Pig Champion a.k.a the Four Hundred Pound Blackout has also been around from the very start. He heard the early punk bands in the late '70s and was inspired to sit down and teach himself guitar -- he says he learned most of it in about a week! He was of course the only guitar player in the band for several years and is the genius behind the massive POISON IDEA guitar steamroller. Steve "Slayer Hippie" Hanford has been around for about four years. His first band was way back in grade school (a Kiss tribute band no less). As well as being one of the best drummers in the genre, Slayer is an experienced and sought-after studio production mastermind.

Bass player Myrtle Tickner is to my way of thinking the perfect blend of thinking man and drunk -- he parlayed a collegiate study course of philosophy (I'm not sure, but I think he even earned a degree) into a post-bachelor course of intense drunkeness. He was asked to join the band when Mondo quit the band in July of 89. Mondo's leave from the band turned out to be temporary as he was welcomed back in July of '90, but this time on guitar. His versatility is impressive... check the liner notes on the "Feel The Darkness" LP and you'll see a piano credit for him. I hear he also plays accordian, hhmmm .....

A lot of bands put out a couple good records, and then it's downhill from there quality wise. POISON IDEA just seems to get better and better at making records. Don't take my word for it, pick up just about any underground music rag around and you'll see a virtually unanimous critical approval of every release even in mags that stylishly turn their noses up at almost everything. And why not, the songs are distinctive, they have a style and a sound all their own, the production is excellent (and the band is self-produced), their records even have the coolest covers. From the full-color exacto knife masochism of "Kings Of Punk," to the swirly kaleidoscope of the "Getting The Fear" 12", to the 7" picture disc, the collector scum go apeshit over POISON IDEA's stuff.

The following discussion took place amongst the heaps of empty bottles strewn about Mr. Pig Champion's abode. And the booze flowed...

J=Jerry... T=Pig Champion (whose nickname is Tom)... S=Slayer Hippie... M=Mondo... MYR=Myrtle Tickner... (Interview by Phil Irwin).

MRR: Please describe your innermost, personal sexual fantases for MAX RnR readers.
J: Dave Smalley, Ray of Today.
S: Yeah, Dave Smalley, Ray of Today and Ian Mackaye all in a circle jerk... with Kevin Seconds gobbling down all of their semen.
MRR: Myrtle, what's your fantasy???
MYR: I don't have any.
S: He just goes out into the woods and looks at the birds and the bees and falls to his knees...

Photos: Sean Cox & D. Wilds

MRR: Who's the best hung man in the band?
S: Myrtle.
T: Myrtle.
M: That's why he's been so coy about his fantasies. He knows... it's not like he has to prove anything. He's just like, "Yeah, you guys can sit over there and TALK all you want."
MRR: Myrtle, you got any good pickup lines?
J: "Wanna see how big my cock is?"
MYR: The best thing that was proposed to me is "you look like you just got out of a concentration camp."
S: And that's when girls are trying to pick him up. He doesn't HAVE to say anything to women -- the girls FLOCK to him!
T: And that was a chick who has a fantasy about ultra-rightwing skinheads.
MRR: Hey Slayer, whats your pickup line?
M: "Hey big fella."
S: I say to em, "Hey, get me high and I'll suck your pussy until your asshole rumbles like a volcano, and then I'll suck the shit out of it.
M: "I'll stick my big toe toenail in your snatch."
S: And then I want them to take my right ankle, and twist it around until I beg for mercy and then I jerk off in front of them... 'cause I'm not WORTHY of sticking my penis in anything! EVER. Jerry knows, 'cause I tried it on him and it didn't work. I couldn't get it past his asscheeks... it's so tiny; it's the size of my pinkie nail... that's the size of my penis.
T: One time, I told Jerry I wanted a longer, pointed, more fashionable nose, so he sat on my face and flexed his butt cheeks, and when he got done, instead of my nose coming out between my cheeks, my cheeks met over the front of my nose. He actually pulled my cheeks up and over until they formed a tent over my nostrils.
MYR: And you bore a striking resemblance to Kitty Carlisle.
M: Or Tony Randall... a wigwam of love.
MRR: Could you please describe Mr. A's bowel movement on the road that you were telling me about earlier?
T: It was as big around as an 18-month-old babies forearm.
S: I thought it looked like John Holmes penis.
T: It was a dark shade of black, it was folded in upon itself, it was jammed in the bottom of the toilet, and when I flushed it, it shook and vibrated. And then finally lodged like a spike, until finally the water rushing around it caused it to buckle in the middle, and it was approximately 1 3/4 to 2 feet long, 3 or 4 inches across... probably 6 inches in diameter.
M: Like a constipated steer...
MRR: In certain parlors of gossip, you guys are considered to be a bunch of overweight, sexist, drunken assholes. Why do they hate you so much?
M: Jealousy.
J: They just haven't had the time to sit down and get to know us.
T: We don't want any wishy-washy Charlie Brown assholes, we want people that have the smash it up ethic -- go, go, go until every thing falls apart.
J: And then keep going.
MRR: Well, let's localize things a little bit. There's certain individuals from the local press that are sneaky in a chickenshit way - they either ignore you or misrepresent you in an offensive way... how does it strike you?
S: (sobbing) It hurts our feelings. I sit in my room for days not thinking about anything else after reading it. I sit and cry... cry... CRY.
MRR: So in the long run does it hurt your band at all? (a unanimous no! answers)
T: No, they only serve one purpose and that is to create angst and anger and hatred.
J: Sticks and stones can break your bones but reviewers can never hurt you.
MRR: Let's talk about the new LP. Jerry, do you want to go on record about the story behind "Feel The Darkness," the song that is...
J: Actually, I took the words out of an old magazine. Ok, really fast. Feel the Darkness is a true story I wrote, it's a story, not a song...it's a poem set to music... about a girl I knew who was hooked on heroin, who was prostituting herself. A dude fucks her up and kills her, and it's really fucked. And it just goes to show, being as calloused and negative as we are, we still can show some compassion for our fellow prostitutes.
MRR: You've used Elvis, Jesus, Swaggart, Manson... why Tiny Tim this time around?
J: Tom Jones was booked. It was our old guitar player Aldine's idea actually.
T: He wanted to know what your wrists smelled like after being tied up in a fetid basement for three days.
MRR: So what do you guys think of Tiny? Do you like him, or hate him, or what?
T: We don't really care about him, we used his face mainly because of the way it looked, not because of who he is, but if people want to take it like who he is, what he is, well that's fine too.
J: They should drop some acid and listen to the record backwards to find out what the message is, you know, about Tiny Tim's hidden message.
MRR: Look to the future, how's your European tour plans going?

T: The one that got canceled, that's the one we want to talk about, Ian Mackaye's minions over there trying to torpedo us, how about the tour we never wanted to do, but decided to do as a favor to Europe, but that we won't do now because they can suck our assholes.

MRR: Have you listened to their records? (a resounding yes answers) Any impressions?

T: I'd rather listen to Guru Guru, Finch, Yes, Jethro Tull... I'd rather hear "crystal lap dances" by the fucking psychedelic meanderings.

S: Or Ole and Sven's version of Yabba Dabba Do.

T: I'd rather listen to Camel.

J: Camel is great.

MRR: How many of you guy's checked 'em out when they came to town a few months ago?

J: We checked out his equipment backstage in the dressing room.

S: Yeah, we tied him to a chair and jerked off all over his funny little hat, then put it on him and smeared it across his face.

J: The thing about Fugazi, where are they popular? In the college charts, college kid's, rich, fucked up kid's who don't know what they're going to do with their lives, their rich parents send them to school so they can listen to Fugazi.

S: And be alternative...

J: It's not like the street charts, or the real life charts, the college charts, a bunch of fucking brats...

T: One of the worst, one of the absolute worst movements in rock music, was the post hardcore progression of all the fucking shitheads who played in hardcore bands in the early '80s trying to become progressive, and be like all of the blues-rock bands of the late '60s, who turned into progressive art-rock bands in the early '70s; it's the same phenomena, and it sucks dogshit. Anybody who was a real rocker back then was listening to the Flaming Groovies or fucking oldies, or pub rock from England, so bullshit, they can suck our assholes -- we'll play rock and roll, and punk rock and hardcore and those assholes can go traipse off to their fucking architect school. How many people think about Yes anymore? How many people think about Camel anymore? How many people think about the progressive Eurorock movement of the early '70s? Nobody, 'cause all of it sucks with the rare exception of a band like CAN who were hated back then, and other bands who were so avant garde that nobody knew about them. All the bands that occupied the position that Fugazi will be occupying in the near future suck shit, and nobody gives a goddamned-fucking-blowhard-shit in hell about them, and they can suck our fucking assholes.

Photos: Sean Cox & Chris Boarts

J: Cheers!

S: Jelly bean, trendy scene.

T: I've noticed that a lot of critics go on and on about how these bands are so innovative. The cognizenti of the DC scene is just so progressive... PHOOEY. Dogshit, crap! It's another big lie to make rock music that's acceptable to college students. People that are getting ready to join the fucking system, and people that are getting ready to raise families, take the anger and the fucking emotion out of it, and turn it into a little thing that you can sit around and jog too. THEY CAN SUCK OUR ASSHOLES!!!

S: Tell your Mom about them, "Oh gee, isn't this nice?"

J: Smell our farts, we're on the college charts.

T: In the early '70s good rock and roll bands were looked down upon, and all that other shit was the bee's knees, it's happening again -- everything runs in cycles. In the late '50s you had the first great wave of rock and roll, then it washed out into pop, then in the '60s there was another brilliant wave of rock and roll, probably the best time that the radio ever saw, and it washed out into progressive bullshit that got so bad that the '77 punk thing happened, and THAT had a post-punk period that was far more innovative and interesting than the one that came out of the hardcore scene that started in '79 and '80... far more interesting because the punk bands of the late '70s had the sense to do pop, instead of the dogshit all of these assholes, trying to play funk, and bullshit jazz...

MRR: Lets take a minute to help out Yohannan...how could Maximum RnR be improved?

J: Let Krk from Flipside run it.

T: Let Byron Coley submit, bring Jello Biafra in as either a...

J: A court jester...

T: As either a weatherman, a comedian or uh... a home economist.

J: Actually, MRR is doing a great job, they're going fine. I just wish they had more updates on punk first-aid... what to do if somebody cracks their head doing a stagedive.

MYR: How to splint somebody's arm.

T: Less youthful naiveity and a little bit more reality... a little less knee-jerk left wing politics and a little bit more... populist reality.

MYR: Like Birch Bayh or Moe Udall?

T: It should try to not be so many things to so many people. That's been the plague of the left wing all along -- too many rules, too many regulations. Get rid of some of the rules and regulations and you'll have a little better magazine.

MRR: Let's see, uh...

T: What about Stiv Bators dying? It's a tradgedy, all these fucking punk rock magazines are assholes for not putting a picture of him on the cover.

S: They completely ignored it.

T: They oughta go jump off a fucking bridge... they can suck my fucking asshole.

J: Do you think they'd put Ian on the cover if he died?

T: Oh, you know they would... they'd probably dedicate every issue from then on to him.

MRR: I've seen a lot of thoroughly obsessed Poison Idea fans. Do you guys thing that PI receives greater loyalty from its fans than other bands?

J: No more than Fugazi. (laughter)

T: No more than Shelter. No more than Hari Krishna punk bands. We hope that our fans just go fucking full blast until everything just falls out from under them and they die. We don't want our people to suck shit through a tube the way Fugazi and Shelter fan's will.

J: Our fans are the coolest. I mean people who like Poison Idea, when we meet 'em they seem to have the most... the most spice than anybody. They're great.

S: They're not just a bunch of fucking posturing no name idiots who just sit around and talk about things they know about... and they know nothing, FOOLS.

J: They're a huge assortment of different characters, real people, honest people, sincere, and crazy and drunk.

T: Criminal.

J: Yeah, we attract a lot of criminals.

S: Thugs.

J: Not thugs... yeah, we attract nothing but nazi skins. (laughter)

T: No, we don't attract nazi skins, we attract creative, original thugs -- there's a big difference.

MRR: Looking at the big sound that you're identified with. The Poison Idea sound... you must put a tremendous amount of time and energy into it in the studio. And then some kid comes up to you and tells you that the stuff

recorded in 1982 or 1983, "Darby Crash" or "Pick Your King"... that's their favorite PI record.

J: Good taste, good taste.

S: That means they want to hear the "core" of the band, not what's happening now; they want to hear the core of it, the raw minimalist of it all.

T: He's a nostalgic. His mental facilities, the way he relates to bands... thinking the earliest material is the best, the later material is the worst. Unfortunately THAT fan has been brainwashed by all the other bands that put out two or three early good records and then turn into dogshit... and he carries over this weird prejudice when he listens to Poison Idea -- the early stuff's great and the LATER stuff's great but it's different, pbbbbbbbblllllaaaaa.

MRR: So, do you guys see yourselves as always being musicians or will you be looking for productive careers someday?

S: Not me. I never want a REAL job... not that I get paid.

T: This is my career.

J: I think that someday I might want to become a fulltime dishwasher.

M: I'd like to be a male exotic dancer.

J: Either that, or maybe I'll be the editor of some punk magazine.

MRR: When will it be time for the band to call it quits, when will you KNOW it's time.

S: When Tom or Jerry kicks.

J: Then whichever is the remaining one will either give up or keep on going. Actually I've had my eye on this guy. No, no, we'll keep going forever.

M: Hmmmm... replacing one of the dead band members.

S: When the band's dead and gone, we're gonna be like Angel and come out as holograms.

T: I've got nothing better to do. I read something somewhere. I don't know, Jeff Dahl or somebody else who has a fair amount of intelligence. Who said that the original rock and roll bands that stayed together were good, but that when the bands broke up and went solo they ended up turning to shit... like the Beatles.

J: So be looking for my solo album soon.

T: I can't remember who said that, but they added up quite a litany, and it sounded true to me.

J: I think Paul McCartney said that.

T: Whether it's Iggy and the Stooges or the Pistols, if you want to stay true to having a really good thing, in a lot of cases -- even though there might be one person who's truly the main genius of the group -- it's still a collaborative effort. By keeping a group together... I mean look at how many people have gone through this group and it doesn't sound that much different, but I'll guarantee you that if a single person did something different, it would be completely different. A band thing is a collaborative effort if there's a reason why Poison Idea is good, it's because we keep that intact, even though no single record has been entirely written by one person. There's records where Jerry wrote most of the songs, and there's records where they're split and they're all good.

M: It's more than just a band, it's a movement.

T: That's right, not that I'm against solo projects.

MRR: Speaking of the ex-band members, which guys got sacked, which guys quit?

T: Tense and Dean were sacked because they had more time for their side band, and also because... why was Chris and Dean sacked, Jerry?

J: Because I was jealous of their talent. They were sacked because they weren't willing to put their full time into it. They had another band on the side and we gave them an ultimatum -- either this or that -- and they wouldn't make a commitment, they weren't serious about it. And you know, we're known for being kind of fuck-ups and stuff, but these guys... At the shows they just didn't have their shit together, not to say that we do. We still see Dean, and he's doing alright. Tense is married now. I don't have anything to really say about either one of them, they just didn't fit into our plan of things.

MRR: I heard that there's one ex-band member who when he was in the band, he was rail thin and now that he's out of the band he's packed on about 50 pounds.

T: The Cocksman.

M: He's a professional wrestler now.

T: He probably hasn't taken a shit since he went on the road with us... it's backed up inside of him, pppbbbbpppllllpppp.

J: I don't think it was from being with us. I'm sure he didn't develop a love for malt liquor in the 2 months he was with us, all of a sudden I hear he's going through electrolysis to have all the hair removed from his head.

T: Yeah, he wants to be like Dan Reed so that he can foresake his beauty so that he can be taken seriously. He wants to reach out to as many people as possible.

MRR: Mondo, it's nice to see you back. How did things seem to be going when you were out of the band?

M: Things were pretty bleak, very bleak.

J: Oh, Mondo, you fuck-up.

M: It was a deadend street, nothing happening, nothing in this town is worth a two-bit whore. Poison Idea is it.

J: Except for that one four-bit whore.

M: In this town, this is the band.

MRR: Obviously you guys aren't getting rich off the band, but if you never got any money out of it would you still do it?

S: Well, we're not getting any money out of it now, so... we'll just go as long as the true fans like it, and even longer than that.

MRR: So what's next, Europe, the east coast again?

S: The Bahamas

J: Really, who knows? If you had asked us a year ago, we would have had our suitcases packed, saying, "Yeah we're going to Europe, and the album will be out next month." But it's pretty much day to day, we don't know. Two days ago we had a show, now we don't have a show; today we have another show in two weeks, tomorrow we might not have that show again. We'll just keep doing the same thing we've been doing for 10 years... playin our fucking music, writing these fucking songs, day to day. What we'd like to do, and what we're actually going to do are two different things. We'd like to actually go to the east coast again, we'd like to actually go to Europe some day... we'd like to put out another album some day.

T: We'd like to say we won't get fooled again. We probably will be, but we're watching closer and closer all the time. Come on, where's the questions... I don't wanna end with a Pete Townsend quote.

MRR: When's the last time you guys were blown off the stage by another band... totally humiliated?

T: We've never been blown off the stage in this band.

S: I tried to blow Jerry off, but he pushed me off.

MRR: Jerry, you've been blowing fire on stage, you've been cutting yourself -- have you ever wound up in the hospital?

J: No, because doctors are only good for curing the clap.

MRR: When Jerry's raising all this hell on stage, do the rest of you guys ever look up and go, "Jesus Christ!" what's he doing now?

T: I can't look at it very long, I get an erection. I get sexually excited and I can't play anymore.

J: Yeah, he tumbles over laughing.

S: He's gotta go jerk off.

MRR: I read all these reviews and articles, you know, Poison Idea, big lardballs, fat, huge. That sort of stuff. You're a normal size; you're not a small guy by any means, you're just normal. Isn't it about time you started to pack on a little lard? Has the rest of the band been pressuring you to?

J: Yeah, Myrtle, I've been meaning to ask you that question too.

M: His metabolism must be screwed up.

MYR: I've got a healthy start on a beer gut, that's about it.

T: Myrtle walks too much.

J: I know.

M: Hobbit feet... his feet are encased in leather, naturally.

J: Myrtle, remember that night we were at your apartment? I was trying to get you to eat that.

MYR: To eat that can of minestrone? I ate it. Tom says I'm never gonna gain any weight, but that I am a candidate for some bizarre form of cancer.

T: Well, remember, his testicles are about a half again bigger than those, those cream filled eggs that come out around easter.

S: Cadbury eggs.

T: Imagine two cadbury eggs that have been sewn into a catchers mitt as a makeshift testicle bag.

MRR: Who can drink more, Tom or Jerry? Do they ever go head to head, toe to toe?

M: It's really a collective effort. Jerry has his moments where he can pound it down.

S: My money's on Tom.

J: I've had hepatitis twice, my liver's shot to fuck. I can probably pound down more, but I'm usually sick and shit, plus I'll wind up in the hospital. Now that I've been in the hospital, I got out in June of last year, 'cause of my sleeping disease, I don't pass out as much. Tom still passes out a lot, but he can go on for three days straight. I'm more of an all at one time... I'll take a fifth and chug it straight down all in one drink, and go completely nuts.

T: But who really cares? We don't drink competitivel, we drink for pleasure... the amount you drink's not important... it's WHY you drink -- competitiveness means nothing here. If you get a big wow out of two beers, that's fine; if it takes two fifths, fine; a bottle of wine, fine. Do what you need to do, take care of your head. Take care of #1 first, that's what we're all about. If you want to talk about competition, we'll talk about pussy eating, ok?

MRR: Well, hey, is there a champion pussyeater in the band?

S: Hey man, that's kind of personal. Dooode.

T: I've got something I'd like to talk about. I'd

Photo: Chris Boarts

like to talk about why the whole fucking system, the TV, the government, every reality that you turn on to expose yourself to what's happening in the world tell's you to exercise, to not take drugs, to obey the law, to turn other people in, so you'll pay taxes longer. I want to know why it's so bad to drink. I want to know why it's so bad to be overweight... It's not OK to drink or be overweight, but it's OK to die of cancer; it's OK to jog yourself to death; it's OK to die of AIDS -- these are the things I want to know about. Why the government is stressing all this athleticism? What's all this President's Council for Fitness? I remember when I was in fucking grade school they gave all the kids who could do 20 pull-ups a fucking patch. Why didn't they give it to the kids who read fucking Shakespeare or Twain or Sarte or Genet... or Charles Bukowski? Why didn't they give them an award? Because they wanted people to exercise! They wanted people to exercise and to not think; they don't want people to sit around and get fat and think about how fucked things are. They want people to jog, jog and run and ride bicycles and have their party in the park and not think about how they're getting fucked in the ass every fucking day, over and over and over again. And people are just submitting to it... people don't care anymore. The thoughtful man is apathetic... the athletic man is stupid, it doesn't matter, they've got us brainwashed on every front. They don't give awards for intelligence, they give it for athletic acheivement. What's the biggest thing on TV? SPORTS... and the Olympics. You look in your history books, it's about Aristotle and Plato... and a million other guys I don't even know the names of...

J: Intelligence kills. Let's go back to talking about how much we eat.

MRR: OK. Who can eat the most hot dogs?

T: I eat hot dogs out of necessity. You want a contest, give me some raw fish, or some pizza or some pasta... or a pile of Little Mexico goobers.

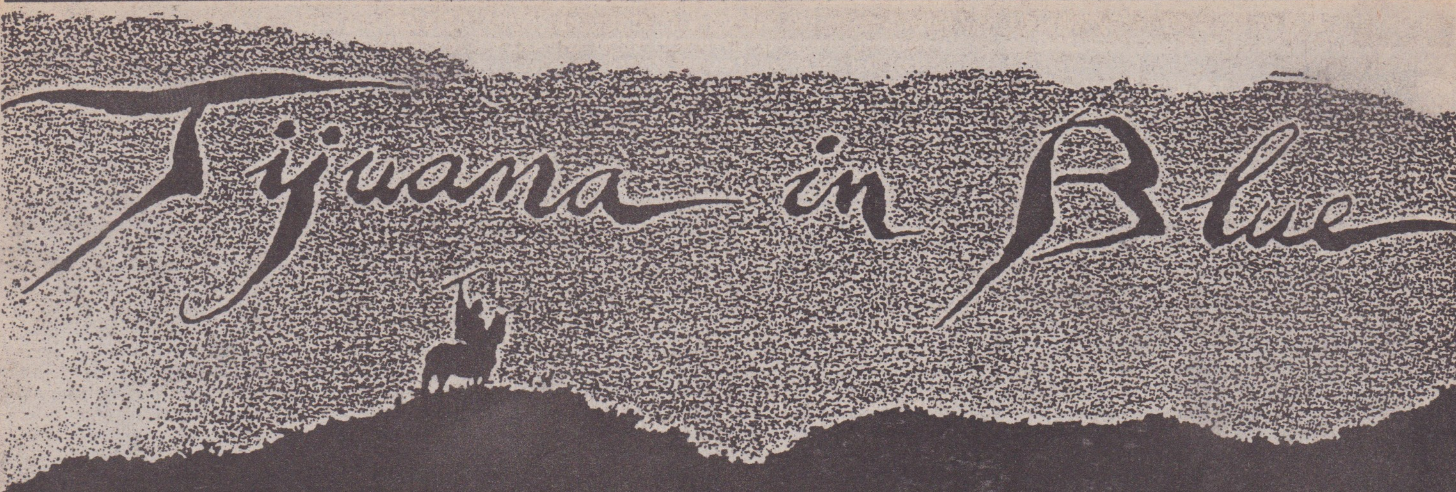
POISON IDEA Discography

PICK YOUR KING EP, March '83, Fatal Erection #001
RECORD COLLECTORS ARE PRETENTIOUS ASSHOLES 12"EP Jan. '85, Fatal Erection #004
CLEANSE THE BACTERIA LP compilation, early '85, Pusmort #002
DRINKING IS GREAT EP compilation, April '85, Fatal Erection #005
KINGS OF PUNK LP Nov. '86, Pusmort #0012-10
WAR ALL THE TIME LP, Oct. '87, Alchemy #106
FILTHKICK EP, Sept. '88, Shitfool #001
GETTING THE FEAR 12"single, Feb. '89, Rockport #001
DARBY CRASH RIDES AGAIN EP, March '89 (recorded 6/82), American Leather #001
RECORD COLLECTORS ARE PRETENTIOUS ASSHOLES 12" reissue with extra cuts, Aug. '89, Bitzcore lc #7804
PEACE THROUGH CHEMISTRY LP compilation, Aug. '89, Alchemy #001
IAN MACKAYE 12"EP, Fall '89, In Your Face #06
JUST TO GET AWAY/KICK OUT THE JAMS 7"pic disc, Oct. '89, American Leather #002
DISCONTENT/JAILHOUSE STOMP 7", April '90, American Leather #003
PICK YOUR KING EP 7" reissue, June '90, American Leather #004
FEEL THE DARKNESS LP, Sept. '90, American Leather #005
TAKEN BY SURPRISE/WE GOT THE BEAT 7", Nov. '90, SUBPOP single of the month.

Most of POISON IDEA's vinyl catalog has been available also on cassette. FEEL THE DARKNESS is available on CD. By the time this mag is in print, KINGS OF PUNK, RECORD COLLECTORS and PICK YOUR KING will be available on CD through Taang. MATING WALRUSES video is available through American Leather.

Poison Idea

Tijuana in Blue



The last time I saw TIJUANA IN BLUE live was at the end of the "Borroka egunak" in Iparalde, north of the Basque country, south-west of the French state's territory. Yes, you've guessed it, TIJUANA IN BLUE are a radical band hailing from Pamplona (well, the Basque name is Irunea!), which is in the south part of the Basque country, whose right name is in fact Euskadi (I hope everyone knows about the political situation there, though I should think about writing something for the political part of MRR!). Oh shit, a few words about the "barroka egunak": these are days organized by a radical group of activists from Bayonne, PATXA. If you want to know more about their activities (fighting fascism, hard drugs, machoism, with a Basque-nationalist edge) you'd better write them at Association "En direct"/ 23 bis rue des Tonneliers/ 64100 Bayonne, France. Now, back with TIJUANA IN BLUE for the interview. By Laurent (c/o Laurent Dussutour/ Chemin de Citon/ 33360 Latresne, France).

MRR: So, this was a benefit gig for PATXA. It seems that in Euskadi, most bands are used to playing benefits gigs, but for what kind of causes and conditions?

T.I.B.: PATXA seems really OK for us, so we came and played this gig. For us, it was really a good opportunity. As far as for the other causes, we support playing benefit gigs. There are a lot: for squats (in Euskadi, they are called "gastetxes"), for free radios, for the associations that stand for the amnesty of the political prisoners ("gestoras"). The point is that we've got a way of acting as a band: I mean, if we play in a place where there's money, for instance in a concert organized by a left-wing municipality, which is "Herri Batasuna" (the left wing independent's party of Euskadi), we don't mind asking for a big amount of money. For a cause like PATXA, or other real radical causes, we just ask for the petrol, food... and alcohol, of course! More, we are both Basques, so we feel it's important developing solidarity between us crossing the artificial border.

MRR: In Euskadi, most bands, as most of the radical youth, seem to stand for ETA ("Euskadi Ta Askatasuna" = Euskadi and freedom, the so-called 'terrorist' movement for the independence of Euskadi), why?

T.I.B.: First, I must say once again that ETA is not a terrorist movement. It's a real popular national liberation movement that most media present as a terrorist movement. So we, as a band, try to ideologically support them. I think this has a lot to do with history, with the way history is made: who makes it, and who destroys it. Anyway, ourselves, as a band, cannot participate in the making of history, we can't involve ourselves in ETA because, to speak frankly, it quite frightens us! It's an armed fight, you know. So we try our best to stay radical. You've certainly heard about "Basque radical rock" with bands like us, La Polla Records, Kortatu, Hertzainak. Well, being radical means you try your best to escape the normal way of life and you fight for a better society. The fact is we are extreme romantics. I don't think we really can involve our selves in a serious armed fight. So we just use our music. There sure is a lot of difference between fighting with an AK-47 and a guitar, but I don't think we should devaluate ourselves because we do our best to support the fight that some people decide to do with guns and bombs. More, ETA isn't a terrorist organization at all. It's really popular in Euskadi, particularly in the south, in the part occupied by the Spanish state. It has its own particularities, although I should say that there's a common point with other so-called 'terrorist' movements all over Europe such as Direct Action in France or the Red Brigades in Italy. I mean, all this is created by more and more repressive societies. For instance eveyone feels like just dedicating his life to the search of money. The states kill, so the people must defend themselves.

MRR: Although there's the classical problem of the action-repression vicious circle...

T.I.B.: Sure, though the police are made for this: they are made for the repression against the people who move, they are not made to care about the mad activities of the capitalists, are they? The police just have to protect them, in fact. In Euskadi, the police haven't changed so much since the end of the dictatorship of France. It's still the same. It has nothing to do with their so-called "democracy." I'm quite conscious that the people who've never been to Euskadi may think we are fucking nationalists. But it seems to me that there's no sense in living here; so you just have to fight against the actors of the repression in your country, which are the Spanish and French states.

MRR: How do you explain that there's so much radical movement in Euskadi?

T.I.B.: Although I don't like this word, I just can say there's a kind of a tradition of a street sociability, which has been, through the history of the 20th century, changed in forms of radical movements, all this mixed with aspects of "entertainment." More in the south of Euskadi, because Iparalde is really different. Now, the fact is there are around 500 political prisoners in Spanish jails, for they are members of ETA or other radical and revolutionary organizations. The Basque people have a real revolutionary tradition, so the central state in Madrid doesn't like it at all. The more it represses, the more we increase our own pressure.

MRR: Maybe a way of increasing the pressure was -- or still is -- this movement that some call "Basque radical rock." Don't you think things have been slowing down a little since Kortatu decided to stop?

T.I.B.: It's obvious that Kortatu was the main band here; there were really masses of people supporting them. More, they were quite famous all over Europe because they've played in France, Germany, Holland and Poland. So I think they made a lot for the notoriety of the radical bands of Euskadi. Other bands have gone out of Euskadi. In fact, it's easier for a Basque radical band to play other parts of Europe than playing the rest of the Spanish state! We've never been out of Euskadi because it's too expensive for us, but bands like Hertzainak, La Polla Records or Potato, have played out of our country.

MRR: Let's deal a moment with music itself. You used to play some ska, and now you don't anymore. Why?

T.I.B.: Ska seems to be just a fashion in Euskadi. When we played ska, as Kortatu used to, it was really new here. Then, most bands began playing ska, they had to have at least one ska number. It became the same as "Lambada"! Just business interests and then it vanished! More, TIJUANA IN BLUE has changed a lot, many band members from the early beginnings are gone, while the first members who stayed in the band had some changes in their tastes. So we started playing more "hardcore" songs, without forgetting the melodies! It's been 5 years since our real beginnings and 16 people have played in the band!

MRR: The label of "basque radical rock" itself, what do you think of it?

T.I.B.: Well, it's just a label. Sure, but I also think it's a dangerous label. Indeed, it's a pernicious way of recuperation: "rock" just has to be radical, and 'radical' is a political qualification, which means social change. So, the use of this label is a way of putting the bands hailing from Euskadi in their ghetto, so that they aren't dangerous for too big a part of the Spanish youth. That's the reason why I don't like to see the main Spanish papers such as *El Pais* dealing with this topic using this label. On another hand, this label has allowed some bands hailing from Euskadi to get more popularity all over the Spanish state, for bands such as La Polla or Barricada. Now, the problem is that in national reviews such as *Jevi Rock* or *Rock Especial*, they use this label, when the movement it sums up seems to be going down. The whole thing is not about being radical or not -- the problem is about being politically conscious. Individuals in bands are the same as everyone else: they live, they fight in the streets, so they become politically conscious. As far as for ourselves, we could define us as rockers, radicals and basques! Although the act of playing in a band is quite romantic, I also think that it's potentially a strong political act. More, we are politically active besides the band. And in our lyrics we just deal with topics

we find in our daily life, that's why they are quite political. Our lives are surrounded by political events!

MRR: You also have some funny lyrics such as 'Urrotxara, fuerza y gara,' dealing with a third division football team.

T.I.B: That's true. If you want to know about them, I think they are in the 5th division now. Well, some interpreted this song as a way of supporting football supporters, but I must say it's wrong! It's just about a little team in a Basque village lost in the mountains, and you know, they drink a lot, they have fun, and we've also had some fun with them.

MRR: So you aren't just a political band, are you?

T.I.B.: Exactly, if we mainly deal with political events it's because we became politically conscious, for we live in Euskadi. So, since our childhood we've been grown up feeling the repression, and also exploitation, because we both have working-class family backgrounds. So we got used to the idea of fighting this system. We are all involved in different fights though we don't belong to any political party. I'm personaly involved in a free radio.

MRR: Let's talk about free radios in Euskadi. I've heard about some, let's say, 'tensions' between Herri Batasuna and a few radios and a few 'gastetxes.'

T.I.B.: Sure. It's particularly been the case in Gasteiz with the radio Hola Bedi. The problem here with free radios and fanzines is the same as for the bands. There was a big rise up around '85-'86, and since '87 this movement has been declining because many people were just following it. Also, every political party, even 'H.B.,' tends to control every activity, particuarly when it's a radical activity and a left-wing party that wants to monopolize the fights in an area.

MRR: I read in an excellent fanzine called *Izorratu* that in Euskadi there are about 50 gastetxes. It's crazy in such a little area to find so many squats.

T.I.B.: I understand what you mean. As I've tried to explain all along in this interview, this is a particular phenomenon which is the result of a whole context. If the people can unite, fight and conquer an abandoned building, it's because they have accumulated a lot of anti-system energy all along their lifes. The gastetxes are a way, among others, to fight and create immediately new kinds of human relationships. We must tell that in our own area, Navarra, there's no gastetxe, and in Alava there are just two: one in Llodio, a little town; and one in Gasteiz, which is located in a building whose owner is the church! In Biskaia and Gipuzkoa, the other 'provincias' of Euskadi, there are many. We love playing in gastetxes. That's where we mainly play! More it's a way of fighting against heroin, against all those hard drugs. Hard drugs are a real problem in our country, and radical activities through their social aspects are a way to stop them. Now I must say I disagree with the number of 50 gastetxes in Euskadi. There are much more indeed, in every village there is one! It's a real problem for every mayor of these villages, because they can't close them. If they do they are confronted to increasing problems and particularly to the one of repression against hard drugs. So they more and more often give leeway to the gastetxes, which is a risk for these squatters, for it's a way of controlling them.

MRR: All along this interview, there's been this reference to a 'Basque identity.' But if people in Euskadi have such a strong identity, don't they sometimes feel superior?

T.I.B.: Well I can recognize that the Basque people feel so much harassment that sometimes it leads to a lack of an open mind; but in must cases we treat everybody as a human being. There's no rejection of the strangers at all. We've just succeeded in revealing the great lie which is the foundation of our society, of every so-called developed society. And the nationalist side of our fight is, I think, the best way to be a true internationalist. So we can fight capitalism, which has destroyed and goes on destroying the people's identities, at both levels, personal and international. We just don't like passive people who don't fight, and accept the system. In my ideals, I'm an anarchist, but in Euskadi, I must be also nationalist, not in the sense that I refuse the others, but in a way of refusing imperialist state's perpetual oppression. Every individual has to look for freedom, everywhere, and in Euskadi, this just happens through, well, nationalism if you want to label our fight in this way.

MRR: That's OK, although the ruling classes, in Euskadi, also tend to claim themselves 'Basque nationalists,' don't they?

T.I. B.: Yes, because even here, we don't have any escape from the growing money cult. We in the band just think as individuals, because as a band we don't have so much power towards mass social movements. So we involve ourselves in these movements and here they stand also against cultural uniformity which is sustained by this money cult. We are quite conscious of our limits, and we know we'll never belong to the majority. We'll always stand in the active minorities because we'll never stand on the side of the power!

MRR: One of the singers is a skinhead?

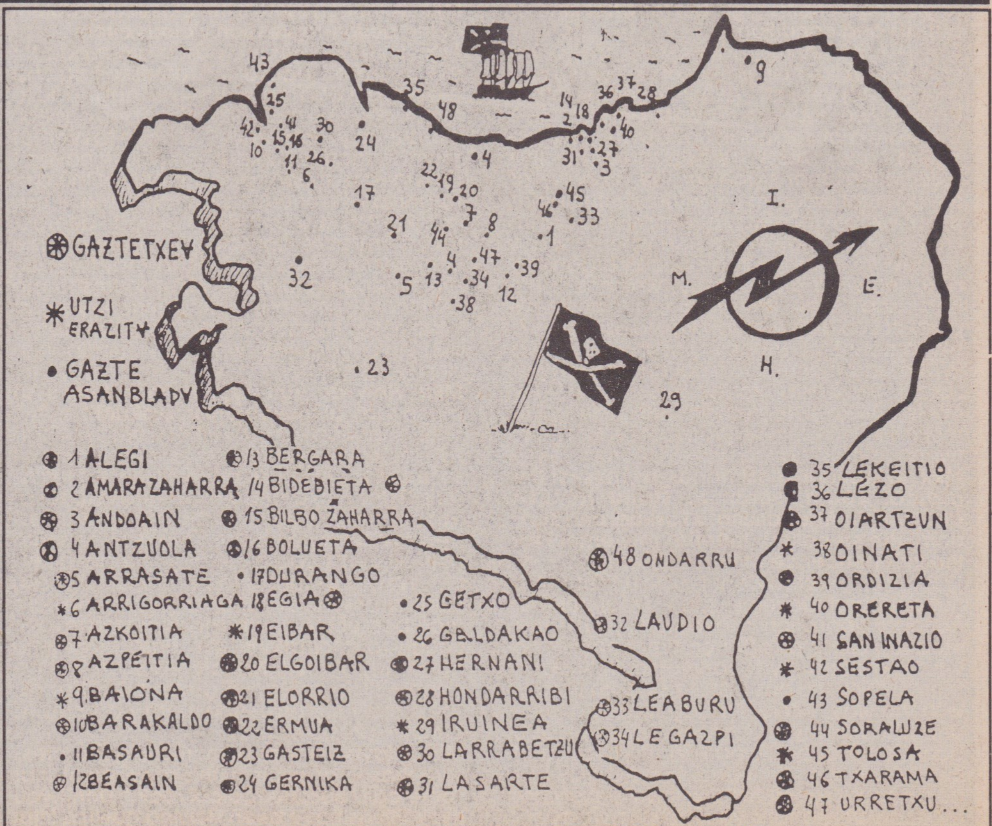
T.I.B.: Sure, but he is a red-skin! Actually he is bald-headed but he's just like us, who have long hair, and we aren't into heavy metal! On the other hand, there are a lot 'red-skins' in Euskadi. They are totally devoted to the fight for a better society, through their involvement in the gastetxes or in youth organizations. There are no fascists among them; they are really radical. In other parts of the Spanish state such as Barcelona or Madrid, there are more fascist skins than red ones, sad to say. The only fascists you can find in Euskadi live around Donostia (i.e. San Sebastian) which is a rich city and has some violent racist and fascist young guys from the ruling classes. We call them 'Pijos.' They won't present themselves as extreme right wing people in front of you, but they are just fascists. They spend their days on the beach, and they spend their nights painting celtic crosses. But they aren't football supporters because here in Euskadi most of the football supporters are with the whole movement for independence, so they don't dare come to football matches. We love football and we've rarely seen pijos in the terraces! I personally think that the main fascism nowadays is in fact the one that is ruling the world through fascist states, such as the so-called 'democratic States.' Just think about the U.S. in Nicaragua or El Salvador, just think about Israel in the occupied territories, just think about the attitudes of the French, English or German governments towards the problem of immigration. Without dealing with the problem of the narco-traffickers which is politically good for the northern states.

MRR: So, in front of this, the alternative movements seem very weak, don't they?

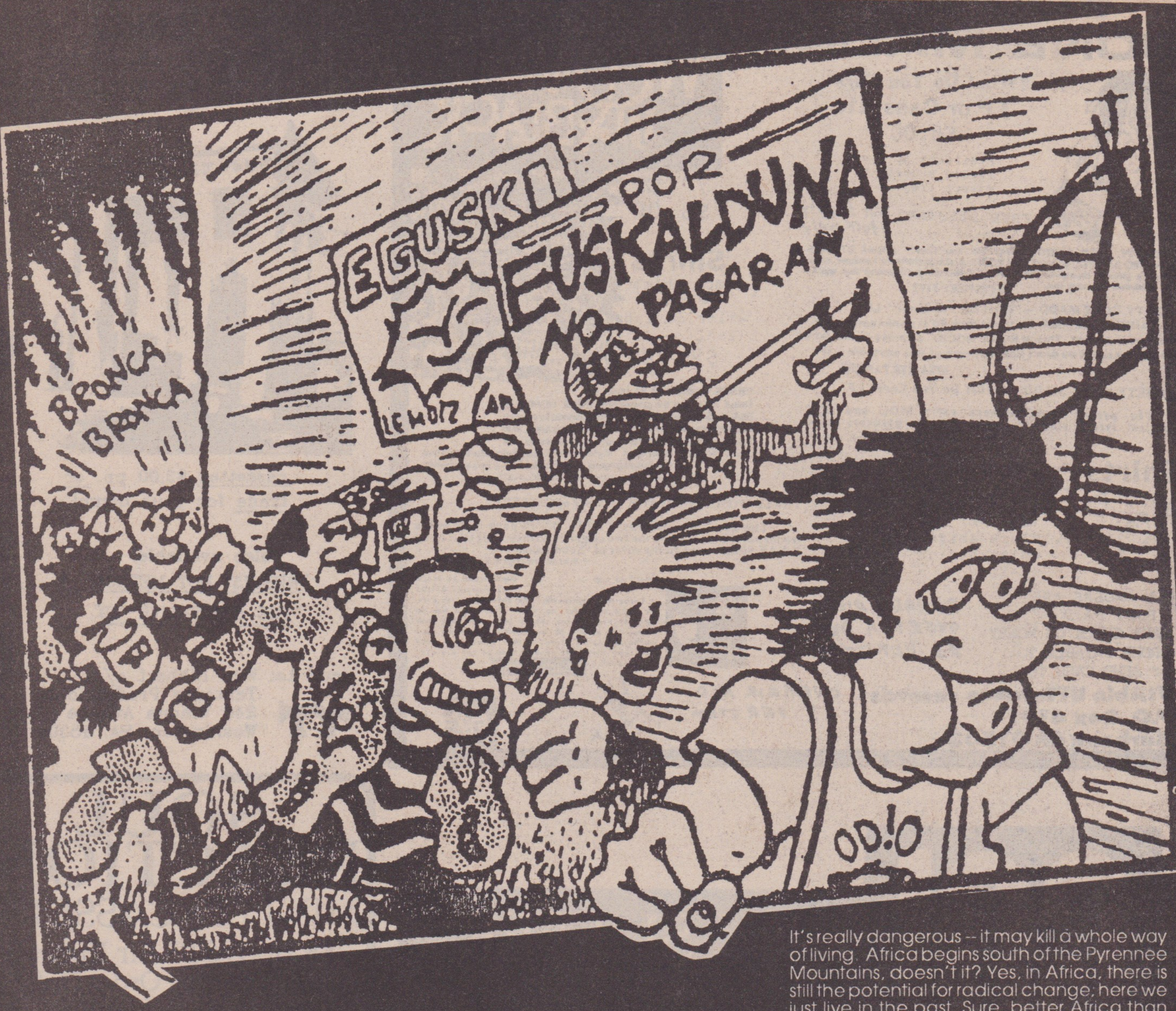
T.I.B.: Yes, but the ones who are at power must learn we count. Indeed, I feel it important to help; the communication is getting stronger because it's a way to unite people and to get them stronger in front of the repressive forces, which are the one of narco-traffickers for instance. In Euskadi, I feel that the alternative movements help a lot in fighting the hard drugs in the gastetxes, you create sociability, so you provide that people don't stay alone. So that they don't do hard drugs. More, you know that the traffic of hard drugs in Euskadi was controlled by well-known officials, didn't you?

MRR: Some words in conclusion.

T.I.B.: Just get up and fight! May I say something that I really feel important to point out? Well, I don't like the way of living in France. No one out in the streets after 8 p.m. Come to Pamplona, you can drink in the bars until 4 a.m.! Now, in South Euakadi, they are trying to increase the pressure on us with the E.E.C.



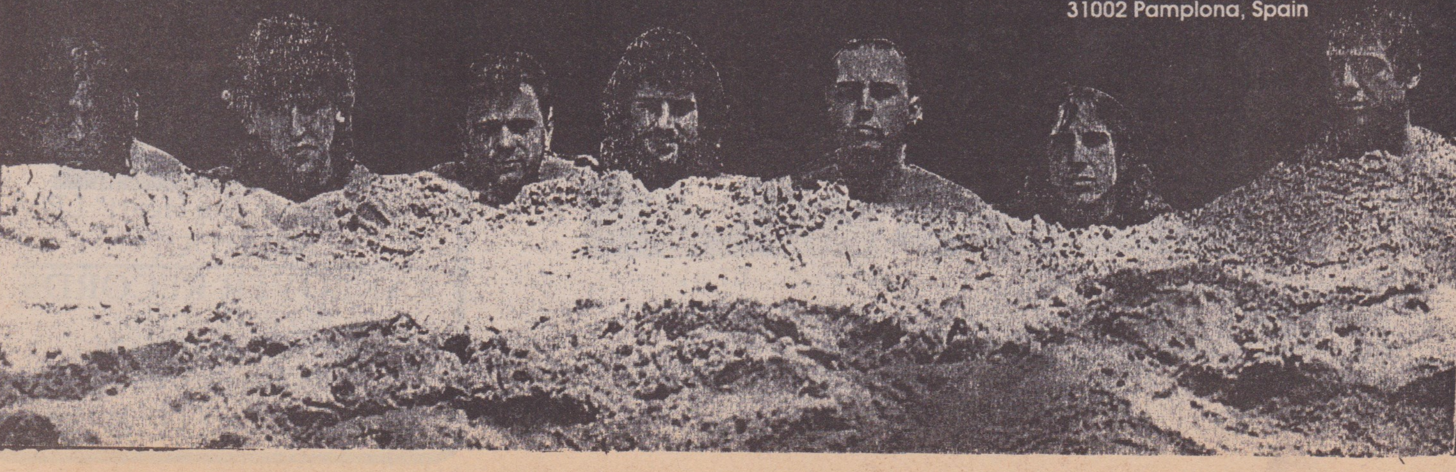
GASTETXES (SQUATS) IN EUSKADI (THE BASQUE COUNTRY)



It's really dangerous -- it may kill a whole way of living. Africa begins south of the Pyrennee Mountains, doesn't it? Yes, in Africa, there is still the potential for radical change, here we just live in the past. Sure, better Africa than Europe!

Finally, they stopped talking! Well, I just have to say alcohol helped us a lot for this interview, especially 'kalimutxo' (wine + coke) and Patxaran (taste it if you go down there!). Anyone who wants to get in touch with TIJUANA IN BLUE should write to their label, LA POLLA RECORDS, which also has put out records by KORTATU, etc. So here is their address:

OIHUKA c/ Amaya 2B 4˚ iz
31002 Pamplona, Spain



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THREE WOMEN IN BLACK - "Grace of God" EP
This debut demonstrates, TWIB's '77-'78 punk roots with a female vocal UXA style on the two originals, to their PISTOLS meets X-RAY SPEX sound on the cover of "Submission."
maximum rock'n'roll review

GRACE OF GOD — THREE WOMEN IN BLACK
US Dionysus 07]]0]
• Cards b/w Submission. The three women in fact is only one, but so what? They know how to deliver high energy street punk, and they know about the effect of background oooh-ooohs too. Michelle is a fine singer, sounding very English. They even have a stab at the Pistols' Submission. HARTBEAT

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JAWBOX

Jawbox are a 3-piece from Washington D.C. Comprised of Kim Coletta on bass, Jay Robbins (ex-Government Issue) on guitar and Adam Wade on percussion, Jawbox currently lead the melodic hardcore wave of bands like Samlam, Jawbreaker and Phleg Camp. Their first EP, a Dischord half release, is into its second and final pressing and is available from the band or from Dischord. A full L P on Dischord is in the works. This interview with Kim took place on July 29, 1990, after a 4-date Canadian tour. Interview by Shawn Scallen.

MRR: Let's start out with a bit of history. How did this band come into being? What sort of backgrounds do you come from?

Kim: A little more than a year ago Jay could see that Government Issue was breaking up. He had jammed with Adam before and Jay and I had written some songs, so it seemed really natural that the three of us would start playing together. It was problematic at first, we didn't have a place to practice. Then we thought, "Let's get really serious about this, it seems like it might work." So we all moved out of where we were living, just so we could have a practice space. Now we all live together. Where did we come from before that? Jay was in Government Issue, most people know about that, and he was in Scream for a while, when Skeeter dropped out last year. For Adam and me this is our first band, so it's pretty exciting.

MRR: But you were involved in the local scene in Washington.

Kim: Yeah, more in an organizing role. I've helped out. I've done Positive Force things (a local political group that puts on a lot of benefits). I guess I've played bass for a while, just kind of doodling around by myself. I thought I should get serious about it. I felt this weird push of age. I thought, "If I don't do a band now, then it will probably never happen."

MRR: How has making this transition, from an organizational role to an active one, changed your outlook or views?

Kim: It hasn't so much changed my views of anything so much as it's given me a realistic expectation of promoters for one. Like yourself. I realize there are good promoters and bad promoters. I do the bulk of the booking for our band and I really have this sense about feeling out promoters, like whether they'll screw us over or not. In that sense I feel I'm vaguely savvy about the other side, the promotional side of it.

MRR: How have promoters been? How badly have you been screwed over, without naming any names or naming any cities?

KIM: I can't name any names?

MRR: If you really want to...

KIM: Well, it's not really Jay's fault, it probably would have happened to me, but he booked a show for us in Montreal, and actually I won't give the promoter's name. I guess the guy realized at some point along the way that he wasn't going to make any money from the show, so he canceled us. That can be a problem with being a newer band. There's not much money to be had from us at this point. It does seem to me that in Canada it is more oriented towards promoters doing the show, and obviously they don't want to lose money. In the States it's a little different; often I deal directly with clubs, which I kind of like in some way. Then I don't have to worry about another person involved.

PHOTOS BY SHAWN SCALLEN

MRR: How does it differ from the States to Canada? I know you didn't make a whole pile of cash here. In the U.S. it must be different.

Kim: It's certainly different for us in D.C. because we have a club there called D.C. Space. It's a completely non-profit club. It's such a beautiful thing for local bands. It ends up being just 2-band bills. All you pay is a $30 room fee and for the P.A. In D.C. you can get a good P.A. for $125. It's a small place. For instance, we played there with The Melvins and each band made $500. We just can't do that anywhere else at this point, unless maybe it's a university show. Usually on the road $100 seems to be it. We don't ask for a guarantee so much, we like to see how each show goes.

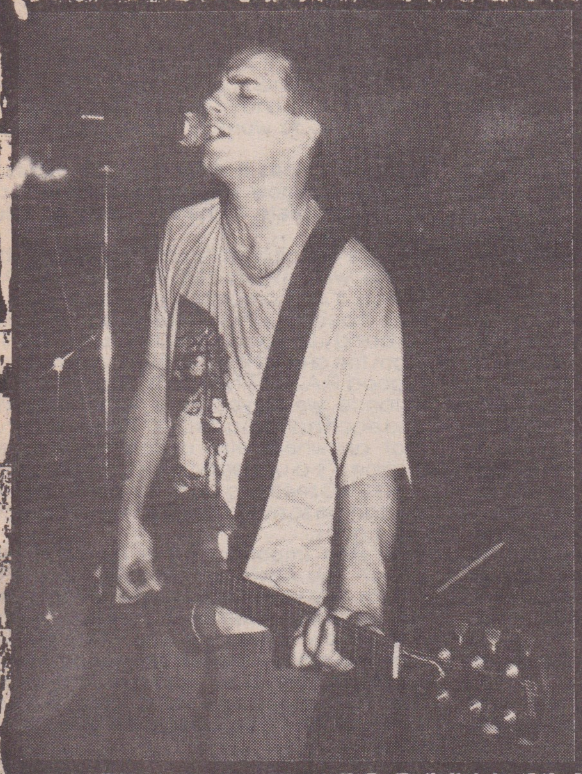
MRR: How important is the money for the band? You obviously want to put out an album. You've put out a single, which I guess you've broken even on and are now making a profit on. Where do you draw the line between money and just expressing yourself artistically, because you have to draw the line. You have to take some sort of business sense or else you'll just dive deeper into debt...

Kim: It's true. Initially the band was a big financial burden on me. I was the only one who had a "serious" job. I had to kick in so much of my own money. I've gotten paid back for everything, so at this point I don't feel like putting in any large chunks of my own money. But it seems to be going fine. We need merchandise to make it happen now definitely. We usually end up making more money on any given out of town show on merchandise than we do for playing. Yeah, there is a balance. I'm hard ass about the money, only in that if we've driven nine hours and a promoter understands that from the beginning, and then says "Well, here's 40 bucks." That's not cool to me. At that point I can get pretty tough. But money hasn't been a problem really. I manage everything really carefully. I keep really strict records, so we've made a profit on everything we've done — all T-shirts, the single, which is in its second pressing.

MRR: You said that you make a lot of money in merch out of town. Is that due to distribution problems? How widely is the single distributed? It's a split release with Dischord so they distribute some, but you can't get it up here in Canada and I'm sure that goes for smaller towns in the U.S. too?

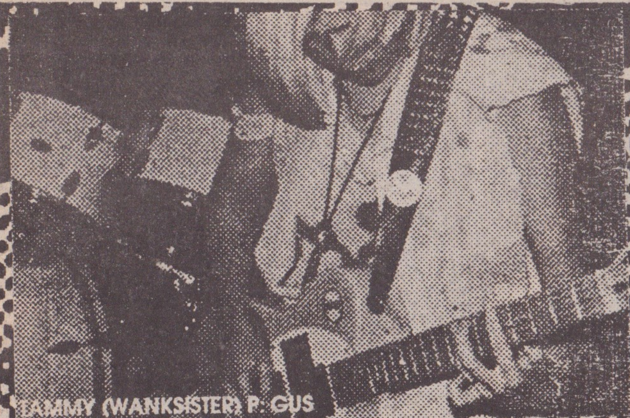
Kim: Yeah, when we did our single I knew that would be one of the pitfalls of putting it out ourselves, that the distribution would be really shitty. It's been okay. Dischord sells directly to 350 stores in the U.S. so it's on the store "list of things available," although not in any advertisements. Dischord bought 800 of the 2000 we've pressed. They have gone to almost every state and we actually have, I believe through Cargo, distributed in Canada. But not enough to make any kind of impression. You wouldn't see them in stores probably. So that makes me kind of sad. We've decided to let this go out of print and redo, I think, three out of the four songs on our upcoming album. I don't want the music to be unavailable, but I no longer have the time and energy to keep reissuing the 7". So that was our solution. Rather than keep it in print, let it go out, and put it on the album we're doing with Dischord.

MRR: Then any leftovers you have stockpiled



at home will skyrocket in value.
Kim: It really is so scary! The first pressing, because it's on white vinyl, people are like "Ooooh!" It's been seen selling for between $10-$25, which kills me. It makes me laugh. There's nothing we can do about it though, that's just the nature of anything that's limited.
MRR: But you yourself were gloating over your green-vinyl Fugazi Subpop 7".
Kim: I'm only gloating over the Fugazi Subpop 7" because one day it will be my plane ticket to Hawaii. That's how I look at that. If I could get enough money, I might even sell it, but don't tell Ian. (laughter)
MRR: You were talking about playing D.C. Space. Around the July 4th weekend you played there with Jawbreaker. First of all, how did that show go and what do you think of Jawbreaker? Secondly, is it possible to find another Jaw (or Jah) band out there and do a "Monsters of Jaw" tour across the U.S.?
Kim: The Jawbreaker thing is hilarious. Right after we formed I was in a record store. I saw their first 7" "Whack and Blite." I was like "Oh, what the hell? What is this?" I wasn't too perturbed because, I must admit I thought, "No one's heard of this band Jawbreaker. It's no problem. And no one has really heard of this band Jawbox either." But then it's so funny, we both started climbing the punk scale kind of quickly for new bands. How did it happen? I guess Cynthia. Jawbreaker wanted a show at D.C. Space and they went through Cynthia who books there. She just has a warped sense of humor sometimes and thought, "How funny, putting Jawbox on a bill with this band Jawbreaker." And, honestly, I think they wouldn't have even got a show there if it wasn't for that. She thought that was so great. Then they ended up releasing that second 7" and then their album. I was in touch with Blake, the singer/guitarist, and we hit it off so well. We liked the fact that we were both three pieces. We started drawing all these parallel connections like, "Both our drummers' names are Adam!" It just got kind of funny and we were excited to meet them; so when we played it ended up being, in terms of fun, the best show we've ever done. They're really great guys. We helped them out. They named their album "Unfun" because when they're on the road many unfun things happen to them. Sure enough they lost their T-shirts when they were in D.C. and Blake's head blew up and we had to run around town trying to find a new head for his amp. It's true, they're cursed, but they just keep persevering. It's great.
MRR: Do you plan on maybe going on tour with them?
Kim: We talked about it, but they just finished this complete U.S. tour. We're going to do some shows with Fuel, another bay area band, in the fall. I'm looking forward to that. Yeah, I think I'd like to go on the road with Jawbreaker. But, I don't know, I like touring by ourselves, so I think our U.S. tour will probably be alone. The logistics of organizing that many people is hard. Two weeks it's fun, just pure fun. I don't know about two months with another band.
MRR: It could be unfun.
Kim: It could be unfun. (laughter)
MRR: A female in a punk band is something you don't usually see. It's getting more widespread now with bands like L-7, Fire Party, Holy Rollers... It seems to be picking up. How difficult is it for you as a woman? How do you feel in/about this male oriented medium?
Kim: I guess I have to start by saying, one of the reasons, the driving force I'm in a band, is to try show other women, "Look, it can be done. You can do it. You can pick up an instrument and be in a band." For me it was kind of frightening at first because one of the reasons I didn't join a band for so long was I was quite frankly scared. Being female I thought, "If I don't play this bass fairly well people will just dismiss me as a female musician," and I hate that. I've gotten some of that. Before we play I've been setting up and heard, "A girl plays bass. I bet she sucks." I've heard things like this and it really freaks me out; but it also drives me to perform really well. I admit when I first started in this band I couldn't move on stage. I just stood there. I was scared shitless. I was rooted to the spot.
MRR: You've certainly rectified that.
Kim: I've rectified that. I'm a complete nut on stage now. It's really empowering because often, after I play, women come up to me, even if there aren't many women in the audience, the few there will come up and say, "That was really great. It's inspired me. I've been trying to play guitar and I'm really going to try extra hard now." That makes me so excited, almost more than anything else at a show.
MRR: Getting back to the Jawbox and Jawbreaker and Fuel and Fugazi and all these other post/melodic hardcore bands, do you think there's some sort of parallel universe connection between the Bay Area and Washington?
Kim: I've tried to think about this because lately it has seemed really strange to me. For instance, the Jawbreaker ad says "has the D.C. sound." Then I thought, "What is the D.C. sound?" And I couldn't really think of it. Maybe at one point on Dischord there was kind of a unified sound with Rites of Spring doing their thing, and Embrace, and bands like that. But right now it seems that bands in D.C. are really disparate. I'm trying to think if the D.C. sound means sound-

ing like Fugazi, and I guess I have to think it does. People think of Fugazi first and foremost.
MRR: The "F" word.
Kim: The "F" word. Exactly. To me it seems that when bands rip off Fugazi it's really blatant. Fugazi have unique things they do with their drums and their breaks. I don't think any other D.C. band really sounds like Fugazi. For instance I don't think we sound like the Holy Rollers and on and on and on. Yeah, I have to say I have noticed an influence in some Bay Area bands doing the D.C. thing. But it's not a bad influence. It's alright.
MRR: Speaking of Fugazi, I was talking to a friend of mine Jim Testa who puts out Jersey Beat saying how great your 7" is. He said you were just as hot live. He also told me to check out Jay's guitar-playing and stage styles resembled those of Ian. I mentioned it to Jay and he responded with, "Yeah, well I keep my left hand around the guitar's neck..."
Kim (Laughter): "and a pick in my right hand... and every now and then I go up to the mike and sing."
Kim: Naturally it's really frustrating for us to be compared to Fugazi in any way. We all know Ian, and I'm serious, we do call him poppa sometimes. He is a mentor to all of us in some way. You don't want to feel like you're his children. You don't want to constantly be compared to any band. Ian tells me, in the beginning, they were compared to the Bad Brains. It happens. It's the curse of every new band. You need something to compare it against, and I can understand that people can get more of a grip on what the music's like if it's a good comparison. I don't know? Do you think Jay looks like Ian up there?
MRR: Well his hairline hasn't receded that much yet.
Kim: Yeah.
MRR: Just the way he stands. Maybe it's because he has a Gibson SG, and that's the way you have to stand to play it (laughter). I think a lot of it has to do with people like myself, who have to review a record or a show. It's a lot easier to say, "They sound like *this band*" or "They sound like *this band* meets *that band*." I actually think Jawbox has more of a Husker Du influence — the melodic wall of power, of guitars and the harmonizing vocals. Your music, as with say Fugazi or Husker Du, stimulates emotions and grabs at you and pulls your insides out.
Kim: I think our songs are pretty powerful in that way. I think we're pretty full sounding for just a three piece. We have talked about getting another guitarist to build up that "wall of sound" that you talked about. We're really fond of that, that huge guitar sound. But it seems at this point we're going to stay a three piece. And Husker Du comparisons are always welcome.
MRR: The singing drummer adds to that.
Kim: That's a recent thing, and at some point you will see all three of us singing. I'm writing a song right now that I sing lead vocals on. And I can sing, but it's been a struggle for me at this point to play bass, well, and sing.
MRR: The way you jump around, to play bass and sing you'd have to get one of those headset mikes.
Kim: No, no headset mikes for me. No, it's just that the bass lines are already written and some of them are too intricate for me to deal with singing. It hasn't worked. In the future we'll be writing stuff more oriented around the three of us singing.
MRR: I find your lyrics, and those of a lot of bands of this genre, vague, almost ambiguous, to be left open to interpretation. I assume you'll want to keep them a mystery, to make people think. I see "Secret History" and "Ballast" as political songs. I think of "Secret History" as a pro-earth, anti-nuclear, anti-destruction sort of thing and "Ballast" as an animal rights, extended to human rights statement. I may be superficial or simplifying things.
Kim: Well, I'm going to tell all... I wrote the lyrics to "Secret History." It's based on a shuttle that went up recently. It was launched from Florida, the Gallileo. I don't really know all the details but a pound of plutonium was launched into space. A pound of plutonium, had the shuttle crashed, is enough to give everyone in the southeast United States cancer. It frightened me that this shuttle was going up for no apparent reason. There was no good scientific reason for this to happen. It just got me thinking of how much... When you read about it in the paper, even a semi-progressive one like the Washington Post, you think, "Wow, this is a great thing. This seems good." Then you realize, "Wow, there's so much they're not telling you." When you really get the left wing press you understand what's going on better. I started thinking of how much of a secret history there is in a lot of things that happen. That's what the song's about. As for "Ballast," Jay wrote that one. When Jay writes lyrics they tend not to come from a political perspective at all. As he explains the song, this is pretty accurate, Jay lived a lot of different places and he's been to different universities. That song is more trying to evoke an image of the sadness he feels in that he meets people he thinks are cool, or he would like, but he ends up moving on too quickly and never gets to know them. "Ballast" is about the frustration he feels about that. So I guess in terms of our lyric writing I tend to deal with more political issues, but in an obtuse way. Like you said, that song, "Secret History," can also be interpreted as "rape of the Earth." I don't want really blatant political lyrics because they make me cringe, and a 3-minute song is not a good forum for conveying a distinct political idea. I just want nuances of politics.
MRR: And, I guess, if you or Jay are stuck for lyrics you just look around the house for a WD-40 can?
Kim: That's true. That was actually the very beginning of our musical career. "Tools & Chrome" was our first song ever written. We had music. The WD-40 (automotive lubricant) can was lying around. We took some lyrics off it and they later became a song which is pretty funny. But yeah, actually I have gotten much inspiration from books. Our name came from a thesaurus of slang words, a jawbox being an open sewer in Scottish slang, which I think is pretty funny. "Bullet Park," the title of one of our songs, is also the title of a John Cheever novel. A great American novelist who died pretty recently. There's others too, I'm sure, that I've ripped off from literary stuff. I read a lot. It's just easy for me. I have tons of books. I don't care that the titles have anything to do with the songs. I just rip them off of books.
MRR: On the horizon, you mentioned putting out an album. How much have you completed and when will we see it?
Kim: We've got absolutely nothing done, just the kernel of the idea right now. But we do have studio time booked for the end of August. We're shooting for it to come out by December (1990). And I don't see why not because we already have artwork started... Jay will be doing that. He's a great artist and he does all our stuff like that, which is a blessing for this band. So December. It should be a full-length album. We're actually going to record, and if we don't get enough that we like for a full album it will be a long EP. So we'll just see.
MRR: Will this be another independent release, or a Dischord release, or maybe 6th International/Rough Trade? (laughter)
Kim: It will be full on Dischord. I talked to Ian about it and he's excited about it so we're excited too. So it will be full on Dischord. I'd like to start my own record label, but I don't seem to have time. I have enough stuff going that I enjoy (that's not "the band") that I can't do it right now.
Jawbox/ Box 60335/ Washington, DC 20039



TAMMY (WANKSISTER) P: GUS

A CHAT WITH THE GAINESVILLE GIRLS

Everybody's heard about Gainesville's Green," but how about the Gainesville girls, a variety who can rock holier-than-thou while sporting the various entrapments of womanhood, such as breasts and bras? The kind of girls that can peel the skin off a drumhead at 40 paces, the kind that can grind the guitar and batter the bass better than the boys next door. We are talking about the women who rock the south.

Sharon gathered several of Gainesville's musical femmes together for some discussion. Debra Fetzer-Drake plays guitar, English Phillips plays bass, Sue Solgot sings, and Bethany Pacer drums it up for the veteran punk Mutley Chix. The Chix have survived numerous personnel changes since their inception in 1984, and they continue to attract some of the biggest audiences in town. Recently immortalized in a No Idea 7", and a new demo, "Burn Your Bra," the Chix sound is tighter than ever.

Karin Roach drums and Merryl Malter slaps the bass for the new band Foil. Their sound moves from a straight-ahead sonic rock assault to a hypnotizing haunt of sampled wails and techno-guitar wizardry. Cool.

Tammy James, formerly of Target Practice, plays scorching lead guitar and shares vocals in another new band, Wanksister. Their grungy metal madness keeps the crowd screaming for more.

Anne Diaz sings for another popular Gainesville band, NDolphin. Her vocals and stage presence propel this band into a primal, percussive abyss. Their 5-song cassette is outselling the new Iggy Pop and the new Public Enemy combined. Honest. Anne wasn't at the interview, but we included her comments.

Now let the girls get deep and speak for themselves: T=Tammy M=Merryl K=Karin D=Debra S=Sue E=English A=Anne. Interview by Sharon Israel and Shawn Barton.

MRR: Who are your female influences?
T: I don't have any
K: No female influences at all?
T: They're all guys, but I feel like Exene Cervenka is a good one.
K: Billie Holiday, man, Billie Holiday. And Tuxedo Moon.
D: Morbid Opera
K: I was really influenced by the Mutley Chix
M: Me too.
K: What's her name . . . she plays drums with Prince?
E: Sheila E!
S: Barbra Streisand and the Throwing Muses
S: Cindy Lauper
D: Bananarama. (laughs)
E: Financially, though, Madonna is an inspiration.
S: Madonna inspires me to want to do Warren Beatty
E: I could do Warren Beatty
K: Henry Rollins has a poem about Madonna and he says, "Madonna makes me want to do push-ups."
A: Solidad Bravo and Mercedez Sosa

MRR: Have you seen a change in women's roles in society?
S: I think more and more people are realizing that women are making a difference.
K: Yeah, but when you play in a band, people think the concept of an all-girl band is kind of campy, or whatever, but they're not really taking it seriously. Like we're sexy, but we can't really play our instruments.
D: Yeah, when you're a girl and you can actually play though...
K: Yeah, it is changing. Women in bands are being taken more seriously; they're not being scrutinized as much now.
T: I'm a guitar player before I'm a chick.
S: We're speaking out more, plus all the talk about saving the plane, you know, Mother Earth
K: There are more people who are more open.

MRR: I know lots of women in town who make less money than men, even though they're all doing the same jobs.
K: Oh yeah, that's still rampant.

MRR: What band changed your life?
K: So many . . . The Sex Pistols changed my life.
T: That's true: They changed my life too, and AC/DC
K: The Rolling Stones
E: Minor Threat, honestly
D: Roach Motel. They gave me an idea that I didn't have before. They motivated me to do it.
K: Crass actually did change my life when I was about 14 or 15. I got into this "Fuck everything, Man". That might sound dumb now.
E: I loved the Bad Brains.
M: Chris and Cosey.
K: Throbbing Gristle, when I was in that mode.
S: That name alone changed my life. (Laughs)
E: At a very early age, 6 maybe, Ray Charles
T: Bands need to know how to play.
K: Well, I think that a lot of bands that are really simple can be really good, like Charlie Watts is one of my favorite drummers. He is simple but has so much finesse.
A: Well, when I was 9 years old, Cuban protest music and the 2000 Voices Choir affected me very deeply.

MRR: This is an idealistic question, but if you could change one thing in the world, what would it be?
E: The fucking assholes
S: Or just reform them into loving, giving creatures.
K: I don't want to reform them into loving, giving creatures. Then we'd all be lobotomized. I think everybody should have a little bit of hate in them. Well, not hate, but aggression for some things.
T: I would change my underwear. (laughs)
K: I would change Tammy's underwear, too. (laughs)
T: That was a joke
S: Call me a hippie, but I think there should just be peace.
All: Hippie!
A: To be able to be human and give everyone the chance to be what they want to be.
E: Everybody should be able to eat everyday, breathe clean air. Everyone should be able to subsist and have a place to live.
K: People in America have so much they could get rid of. The human race is so selfish.
E: Yeah; politics and all that.
K: Education should be mandatory for everyone.
S: Well, all the shit they teach as truth . . .
K: But no one is ever going to teach you the truth. I mean, what is the truth: Everybody's truth is different. Education shouldn't be something you get only if you're rich.
E: Not everybody wants it though.
K: You're right. In other countries you don't need a college education, but you need one in this country to get a job and you shouldn't have to need one.
S: The thing is to know about all the crucial things, to be aware and conscious
D: Better acceptance of different cultures. That's one thing that bothers me.

MRR: Do you think you can draw the line - is there a line to draw - between wanting to do well as a band and selling out?
K: Yeah, there is a line, definitely.
T: If you're good at what you do, even if people hate what you do, then they have to admit that you're good, you know?
D: Well, if you're endorsing products . . .
T: If you're endorsing the instrument that you've been playing since you were 16 years old, then it's cool. But if you're endorsing your tattoo, they you're a fag.
K: Everybody's line for selling out is different.

M: If someone wants to give me a lot of money for what I'm doing now, I'll take it.
T: That's true, too.
E: What is selling out?
K: Changing your musical style to make more money, like U 2. Madonna built her whole career on sell out. She made a joke out of it. She's pointing her finger at the pop thing and saying, "I'm going to totally mimic all this shit."
S: If it's coming from within, if it's true to what you feel or what you are, then you're not selling out.
T: I could never play Top 40 music - never!
K: I couldn't either. I think the line for me would be when someone asks the band, "Could you be a little more REM-ish" and it tries to be.
M: Just like when someone asks himself, "What could I write that would sell?"
K: If you play out and everyone leaves the room at all your shows, then you ask yourself, "What could we do to make these people stay in the room?" - that's selling out.
T: If it's because you suck that they leave, then you should just drop it. (laughs) You should always be getting better and it would be ridiculous not to change, to grow.
E: Yeah.
S: It's good to suck now and then.
K: Change is important. You should never keep doing the same type of music over and over and over.
M: Yeah, progression.
E: U 2 sold out. I really don't know what selling out is, but they did it.
T: To the Godhead.
K: They weren't that great to begin with.
S: It's probably hard once you're in the business, playing big shows on MTV.
K: You lose some subjectivity. You can't see what you saw before.
S: You're pampered.
K: When you have money, you have everything you need. You don't even know what's cool anymore.
S: You have to keep it fresh.
MRR: What about the rape trial in Miami last year? A jury found the man not guilty because of the way the woman was dressed?
T: She was guilty for being raped?
S: Oh, that's bullshit
K: If a chick is dancing around nude in a bar full of men, she shouldn't get raped.
T: That doesn't give anybody the right to touch you.
S: It just goes to show that men are in control.
E: Unless they would admit that they are ruled by their penises. They've never said, "We are governed by our penises. I couldn't control myself. My penis was guiding me and I just jumped her." They'll never admit that.
D: Or "My hormones ruled me."
E: Yeah, boys, when you go outside, lock up your dicks.
S: They are honestly saying that he had no control, that the woman made him do it? God, that is setting the worst example for all the men on the planet...that they have no control.
K: Yeah, if they can't control themselves, how can they objectively take control of anything? Women should never be blamed for rape.
E: Read my lips - NO.
K: If I put my hand on some guy's leg and he tells me to get it off, I'm not going to leave my hand there. We all pretty much agree on that one.
M: I heard that there are scholarships for abstinence.
K: And when those people finally have sex, they feel guilty for the next 10 years. (laughs)
D: That could fuck up your socialization. You have to deal with the way things are.
T: God . . . scholarships?
K: "Let's check your hymen!" (laughs)
E: "I was riding a horse the other day. I swear."
K: "I'm a gymnast! I'm a gymnast!"
MRR: What if, as a requirement to get into law school, you would first have to be in a band?
T: Wow!
E. Fuck. Yeah.
M: Yeah, they'd be more balanced out.
K: A lot of people aren't very musical, though they could learn - maybe.
E: A lot of people aren't that close to their roots. I think there would be better politicians with the requirement of being in a band before law school.
M: It depends on what kind of music...
K: Hey, a lot of guys could do that, like frat guys.
E: The next fucking president will be struggling if he plays in Dokken (laughs). I'd be so over it.
K: You can't force creativity, any kind of sliver of creativity, if they don't want to be that way.
T: There would probably be no lawyers or politicians if that was a requirement.
M: That's true, but, English, do you think you'll be able to use the law because you're in a band?
E: Since I'm in a band?...Umm...
K: I don't think it has anything to do with being in a band.
E: I don't think being in a band is going to make much of a hell of a difference of what kind of lawyer I'm going to be. I'm a lot less uptight than a lot of people there. I think how you are, your ideals, will shape you. You could be a kick ass environmental lawyer or a painter and still rock in a band. It has a lot to do with your degree. For me, being in a band helps me get through class.
S: That's the point. Don't you think it has helped you, not only creatively, but mentally and physically?
E: Yeah. It's who you are, law school isn't necessarily going to change you. It depends on what you're going in there for.
K: Whether you're playing music or not.
S: I think it would really help being onstage, being out in the open in front of people. It helps to perform in front of people, singing out loud - for a lawyer or anyone.

MUTLEY CHIX P: PETER BODTKE

THE big THING THE big THING

Since the formation of the band, THE BIG THING have had one thing going for them... the music! ... and one thing against them... the image (lack of hype is perhaps better)! I only became aware of them by coincidence, since these guys outright refuse to play the record industry media game. But since my initiation to this band, I've been a fan. At the Rave office in Philadelphia (a local label that recently released The Big Thing's LP, In the Elbow Room), I spoke with guitarist and vocalist Greg Loop about what exactly these guys are all about. Interview by Jackson Eugene done August 1990 for Max R&R.

Greg: We're about kickin' some butt through what I consider musically constructed and crafted tunes.

MRR: Sounds kind of pomous for the layman?

Greg: Don't get me wrong, we have our share of 3-chord bashers, but we also have a lot of tunes that took us a bit of hard work and time to get tight. Then again, maybe that's because we are the first ones to admit to our own musical limitations... but fuck it, we'll still kick your butt!

MRR: I have not really seen one bad review of the album. How's that going?

Greg: Fine so far. Rave's been bustin' their stones for all their bands, and we are certainly the most unknown of them. We got major distribution in both the states and Europe. We have spent close to six out of the last nine months on the road. The next album's material has just started to be introduced to the band... What did you ask me?

MRR: I forgot. There's a lot of different styles on this wax, yet it all seems to mesh well together.

Greg: That's just the way it turned out. Steve and I have very different styles, but we like the same kind of music for the most part.

MRR: Steve has been in other bands, right?

Greg: Yes, he's sort of a Philly veteran. He had a band called the Butcher Brothers that ended up living in SF. Then he was the original bassist for the Serial Killers. So learning to adapt to his way of writing and then meshing my approach to guitar to his song structuring allows for growth on both parts.

MRR: Are you in the studio now?

Greg: No, we won't be until the fall. After touring so much, we just kicked back and took the summer off. I've been writing the next batch of songs over that time period. We also have to find a bigger studio then the last one... in hopes of getting a bigger sound.

MRR: Do you think you did well on tour?

Greg: I know we turned a few heads. That's for sure! But in order to go over really well almost anywhere you have to already be known, or the audiences are small. We are unfortunately not the most talkative nor talked about people in the world. In Philadelphia we are just starting to pick up the momentum, and that's due in part to the addition of our drummer Bernie. Bernie knows everybody, but Steve and I never really went out that much. But Bernie goes out, and like I said, it helps a lot if you know the music scene.

MRR: Kind of like the man without a face?

Greg: Kind of yeah, but we're moving along, so time will tell!

MRR: So how long has The Big Thing been a band?

Greg: I've been doing it for almost eight years now. Steve about four, and Bernie came aboard a year ago. Drummers are the damnedest ones to keep around. They either lose interest, or you in them. I hope to hold on to Bernie.

MRR: So he's the drummer?

Greg: Yes, and one of my favorites as far as this band's history goes.

MRR: I got to hear a tape of years gone past... pretty hardcore at one point!

Greg: Exactly, at one point! I'm gonna puke if one more critic calls our LP hardcore. Just because you play fast non-metal music, it's hardcore?

MRR: Touched a nerve?

Greg: Well not really. Well I guess maybe I think hardcore is something different. I mean would you call No Means No hardcore? I certainly would not! That's just an example, not a musical comparison.

MRR: I see your point. So what would you call your music?

Greg: Fast hard melodic spooge!

MRR: Spooge?

Greg: Yeah, kind of like the high you get when you clean your bong.

MRR: Any message in your music?

Greg: Well nothing like the stick in your face type approach that bands like Fugazi have. I think those bands tend to be a little holier than thou! Besides, Rights of Spring blew away Fugazi... it's too bad they could not hold it together. Sorry, not trying to bad mouth anybody, what was the question?

MRR: Any message?

Greg: Not particularly... I tend to bitch about the environment being destroyed at times, but that's about it! Most of our lyrics come from personal experiences.

MRR: How is life treating you?

Greg: No job, and no desire to get one! On the other hand, no money!

MRR: So back to the old grind?

Greg: Not if I can help it. I mean, I don't want much outside the band, so I don't have to do a real lot to get it. I'm part of the generation that Time magazine referred to as "lost."

MRR: Tell me more about the Philadelphia music scene.

Greg: Some of us are still waiting for Philadelphia to become the next "hip" music city. You know, like Minneapolis, and now Seattle. Because there is a big pool of talent. What I like best is the variety in our city! We got everything from the thunderous wallow of Flag of Democracy, to the total weirdness of More Fiends, to the lightning world beat of Doctor at Tree!

MRR: What do you think about the music industy's sudden interest in indie rock?

Greg: If there is a market to rape, they'll rape it!

MRR: So you think they are just trying to make a quick buck?

Greg: Of course, it makes good buisness sense. It might make me sick to my stomach, but as far as industry doing what they're in business for, I can't blame them!

MRR: So I see you guys as just a part of this musical progression from hardcore to what's been labeled now indie rock. It seems to me that basically the same people are still on the cutting edge of new music, but they've progressed in their structuring. So of course people are going to accuse these bands of selling out. What do you think?

Greg: Well, we can't all be as pissed off as Poison Idea. They'll be jamming hard and heavy until they drop. Which goes to prove that progression doesn't have to mean change, or go limp. Indeed a lot of bands do go limp, for whatever reason; the most tragic example to me would be Husker Du. Zen Arcade changed my life, but even though New Day Rising was a great album, I gave up because it indicated where they were heading. Nowadays you got bands like Mudhoney, who are basically cool for the sake of entertainment. Although, the bands they stemmed from were also more to my liking. Same thing that I already mentioned about Fugazi, but yet it's not my place to blame them for believing in something different than I have in my mind. I think you should play whatever you want to. I'm not here to tell anybody else what to do. And as far as selling out your fans, who cares, as long as you are not selling yourself out!

MRR: What about The Big Thing -- do you see any changes in your direction?

Greg: As far as the music goes, not really. We've shown that our sound stems from all kinds of styles and influences. One listen to the album and you'll see what I mean. The punk, the funk, the folk, all honest parts of our upbringing!

MRR: Will your next LP be another melting pot?

Greg: I can't say for sure, at this point. But I'm hoping for a more one-sided feel to it. I mean, just all out ass-kicking spooge. But mine is not the only voice in the band. All I know is that I'm not writing any folkish stuff for this next one, or funky rock stuff... that style is so abused nowadays.

MRR: Any last thoughts to share?

Greg: Be a good Do-Bee and recycle!

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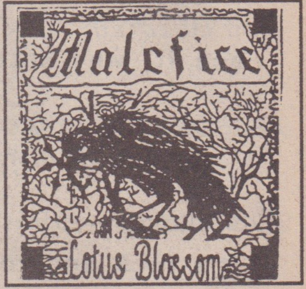

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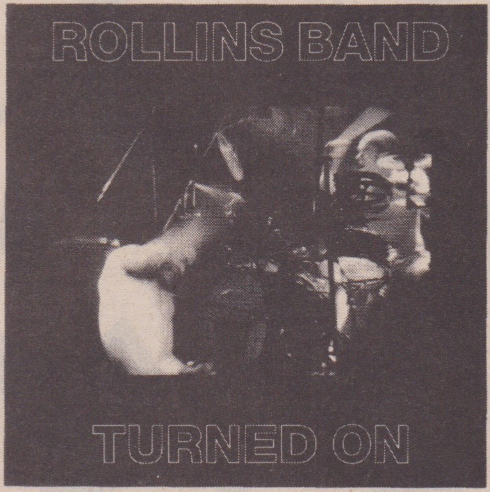

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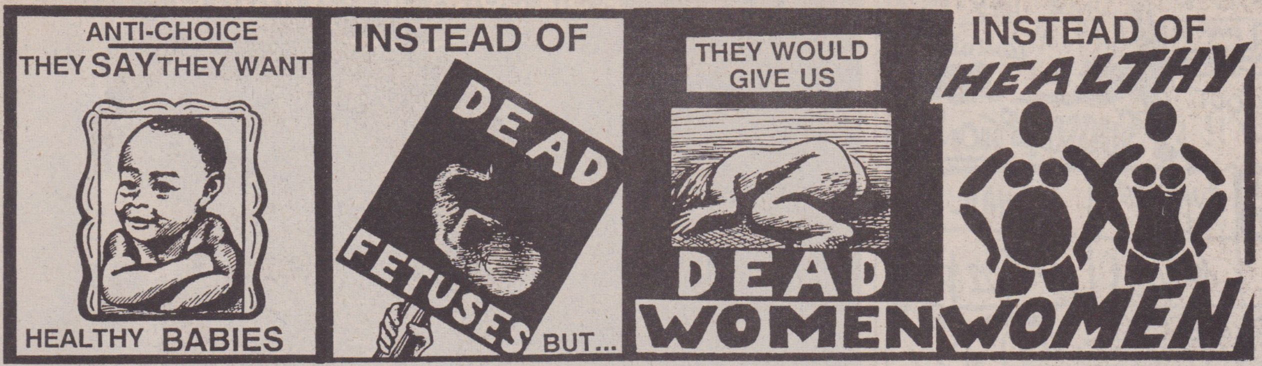
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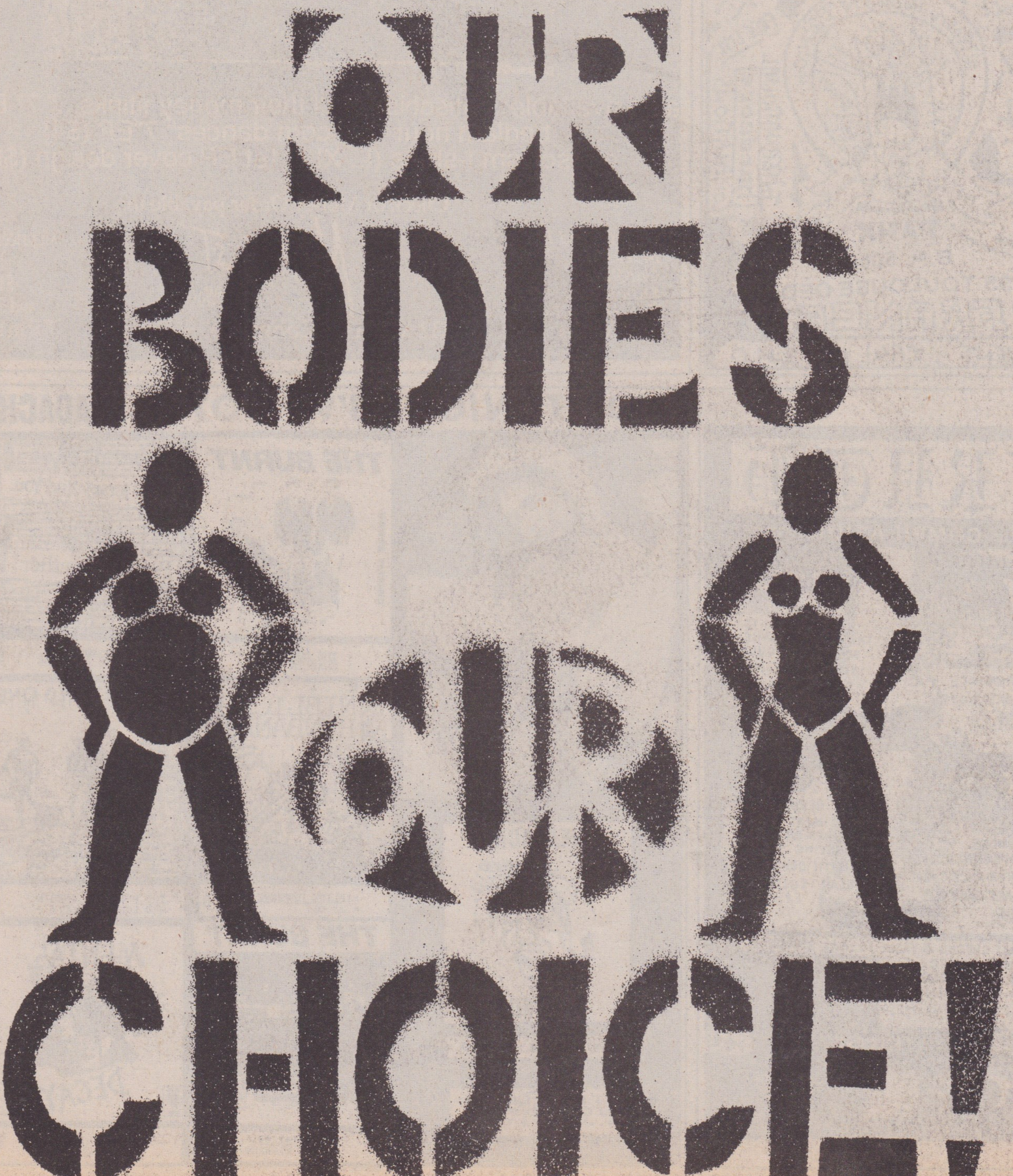
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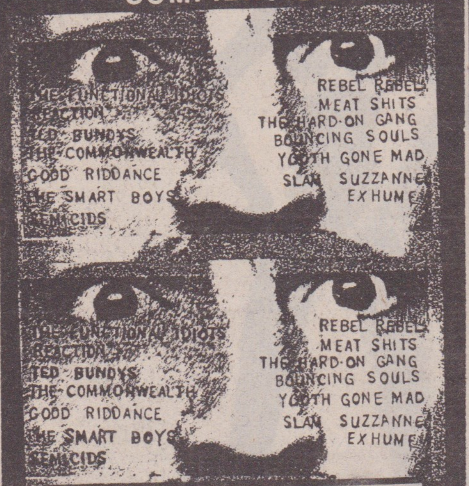

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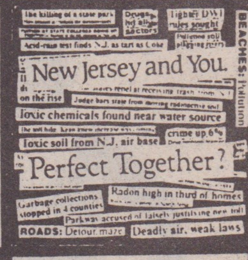

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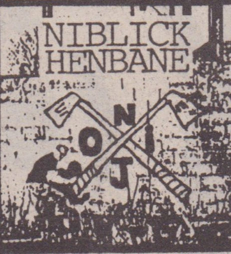

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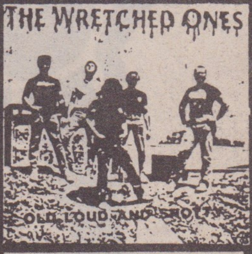

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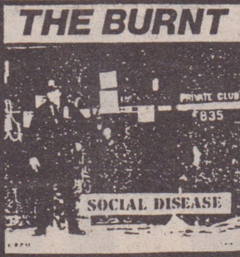

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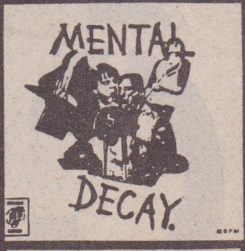

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RECORD TAPE REVIEWS

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This is probably going to be the last issue of MRR that does tapes reviews. This decision is unfortunately necessitated by several factors. For one, it seems that the sheer quantity of vinyl underground releases has doubled in the last six months, and even though we have added several more reviewers, the strain is showing. Secondly, those people doing the tape reviews are burning out or soon will and most say the quality is usually distressing. Our only real choice is to discontinue tape reviews, but we will instead add a separate classified sections for tapes. So instead of sending us a copy of the tape, send in $2 and a 40 word classified that describes the cassette, sound quality, cost, etc. Maybe things will change in the future, but for now it's just not feasible to continue cassette reviews.

AMERICAN RUSE - "Hard Junk Meat" LP

Full length LP UK (as in Detroit, England) rockers. Overall, this LP has real good energy throughout and and some really cool snips from movies and other records (most notably the MC5 themselves) thrown in for good measure. Could have lived without another DEAD BOYS cover, buy what they do here is okay. Pretty solid. (ML)
(Shakin' Street Records)

AMNESIE - "Rien De Neuf" cassette

Good rocking European style punk. Kinda in The Oi mode as far as tempo and tune goes. As often is the case with this style of music, sometimes they get into a riff and go on with it for too long. Sometimes the vocals help to pull it off. But sometimes it drags. Has some great moments though. Lyrics in French. (GF)
(Claude Germain, 2675 Rue Leclaire, App. 5, Montreal, PQ H1V 3A8, CANADA)

ANASTASIS - "What's In My Head" EP

Holy guacamole, just when I thought, "Oh no, this is gonna be some speedcore crap," I get a big pleasant surprise. A raging HC release, overflowing with energy. SNFU-ish feel on one song, butt kicking metal/HC on another, and one kind of icky "Love Song." My only complaint is the lame ass cover with some demonic quasi-vulture, shrimp/prawn creature. Otherwise, very very decent. (LD)
(Your Chance Records c/o Frank Herbst Klaumer, Bruch 21, 4200 Oberhausen 12, GERMANY)

ANKRY SIMONS - EP

Simple guitar-oriented punk with a good up-beat structure. Emphasis on vocals, which seem to oscillate between an SNFU to ALICE DONUT style. Sounds like the ANGRY SAMOANS, in fact. There's a pretty funny song here called "Not D.C." (KG)
(SIS Records, through X-Mist)

ATROX - "Fiori Neri" cassette

Fucking blazing thrash/punk rock. Great arrangements, really catchy tunes. Excellent recording. Vocals are in Italian, lots of yell-along choruses. Very powerful. This rules. Available as an LP or cassette. Out on their own label, so help them out. $10 for tape, $12 for album. (GF)
(Point Zero, Via S. D'Acquisto 59, I - 20049 Concorezzo Milan, ITALY)

AWKWARD SQUAD - "Waking up the Dead" EP

Say! These guys are pretty good. This is a well produced, well played record with a myriad of influences. Some of the songs with their strident art-core-ness reminds me of "Basement Screams" era NAKED RAYGUN. But then they pull off a real cool hooky garage/punk tune like "Deadlock" then turn around and do a no-holds-barred SNUFF-ish rocker like "Cloudburst." Wow! I be impressed. (HD)
(Alternative Action, Jupiterinkatu 5A 10, 11310 Rihimaki, FINLAND)

BARBED WIRE DOLLS - EP

Finally Pittsburgh's own first and only BARBED WIRE DOLLS have a record out, now maybe the other bands bearing the same name will go away! Since I saw their first show, etc... hearing this EP (and seeing how far they've come) is great! Garagy punk, (but not in a sixties vein) with great RUNAWAYS type vocals. The best track is called "Devil May" (and I think it's about a certain ex-resident of Lodi, NJ), but the other 3 are pretty catchy and solid as well. Great package too . (ML)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

BARRACUDAS - "Grammar of Misery" 12"

The A side is taken from the "Garbage Dump Tapes" LP released recently. The BARRACUDAS (who broke up more than a few years ago) are undergoing some re-interest due to the previously mentioned LP and rightly so as during their time, they were responsible for some of the best '60s/garage/pop tuneage. This record is obviously not their best but is real good '60s-influenced pop. The B side consists of two live tracks including a version of the FLAMING GROOVIES' "Slow Death." (HD)
(Shakin' Street Records, UK)

BEDLAM HOUR - "Porcupine" cassette

This is kind of strange. For the most part this is power-pop, some hard rock and thrash/mosh kinda stuff mixed in. For the most part, the music is really great, The vocals... this guy can sing! Sometimes they work real well, but sometimes he kind of over does it and sounds like a cheesy rock star. Which kind of gives the whole thing a weird feeling and ruined it for me. Some of this is real good though. (GF)
(#1 Springtide Villas, Fripp Island, SC 29920)

BENT - "PickleNoodlePfeiffer" cassette

I'd been putting off writing the review to this until I could think of suitable words to use about how I feel about this. Here goes: The most fucking amazing demo I've heard in my entire life!!! (and certainly better than a lot of the records I've heard) Primarily slowish, but jam packed with killer time changes, this is a searing guitar (no metal crap here) oriented thrill-o-rama with vocals reminding me of Gary Floyd (DICKS) but even more nasaly with interesting lyrics to wrap it up. Incredible. Wonderful. Awe inspiring. Get the idea yet? (LD)
(Bent, PO Box 18277, Rochester, NY 14620)

BERURIER NOIR - "Viva Brigada" 2LP

Mid- to fast-tempo punk with shouted vocals...sharply rhythmic guitar riffing...typical choruses...; yes, it's a double LP by this prolific French band. — one side studio, the other live (and well-recorded). Somehow I get the feeling this outfit sacrifices quality for quantity. (SS)
(New Rose)

BIG BLACK - "Kerosene" LP

Three individual live recordings from their European '87 tour. A nice selection of songs here but the sound quality is very low and pales in comparison to BIG BLACK's own "official" bootlegs that Blast First put out over there. For collectors only if you're a fan of their live sound. (JY)
(Black Death Records, Inc., New York - at least that's the sleeve's story!)

BIG SATAN, INC. - EP

Why is it every half-assed longhair who can play a STOOGES meets TED NUGENT riff gets drooled over, while Washington bands like this go unnoticed? Good cohesive rock/punk with an intricate musicianship and complicated strucutures. Lots of crunch, power and innovation. (WG)
(Dashboard Hulagirl, 837 S. Durector St., Seattle, WA 98108)

BLESS - "Gums" LP

The reaction to lump bands together from the same geographic area sometimes is warranted for obvious reasons. However, in this case, it is not. This Icelandic band does however owe some of its sound/approach to the PIXIES. The guttural noise and askewness cluttered on his record does set them apart both musically and lyrically from the other band. Good crisp song structure saves this from mediocrity. Not outstanding, but enjoyable. (AS)
(Bad Taste Records through Rough Trade)

BLOODSTAR - LP

European metalheads find a drum machine, and try to get atmospheric. No, well yes, but here's the lowdown: basically this is repetitive boring metal with a tad of innovation due to a possible MINISTRY influence. Keep trying. (WG)
(Red Decibel, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

BONE - "An Arm And A Leg" EP

British sounding guitar fare akin to domestic bands like early BASTRO or TAR. Decent flashing guitar/bass work especially on "Bad Line To Lebanon", which is the best thing I've heard in a while. Nothing too amazing, yet fairly solid. (AS)
(Belly-Up Records, Flat 5, 11 Catharise St., Liverpool, UK)

BORN AGAINST - "Eulogy" EP

Pretty heavy rockin' punk with ULTRAMAN-style (does anyone know what they sound like?) vocals, soundwise. Two songs, one a stab at religion, the other a cool cover of X's "Ridin' with Mary." (KG)
(Vermiform, PO Box 1145, Cooper Station, NY, NY 10276)

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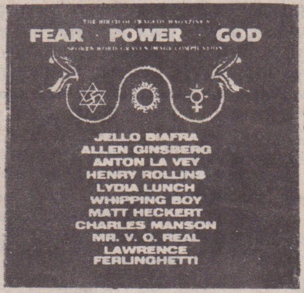

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RECORD TAPE REVIEWS

BRAINSTORM - "The Nightmare Continues... "EP

Kooky Yugo-grindcore. This would hit home harder with better production, but I recon they did the best with what they had. Muddy garage noise with p.c. lyrics. Only 300. (CD)
(3452 Cattaraugus Ave., Culver City, CA 90232-7432)

THE BROWN CUTS NEIGHBORS - "A Bean Broken Down Lik" EP

Un loco 45 aqui. Snippets of grudge, noise, industrial, tapes, and cartoons mixed together on this disc. With instruments such as jig-saws, congas, garbage can-lids this makes it hard to judge or complain against. (AS)
(Wow, PO Box 847, Schnectady, NY 12301-0847)

BUTTSTEAK - "°"Scented Puppy Tug" EP

Once again BUTTSTEAK appears in my life. This is one of those silly/enjoyable records that makes you grin slightly, but doesn't make you feel obligated to put on. "Date Rape" is a fairly effective cut. (WG)
(4513 Newport, Norfolk, VA 23508)

CASUS BELLI - "Punishment" 45

A solid limited AM/Rep single out of this Minneapolis entity. "Punishment" is a pounding, rhythmic, charge reminding me of my favorite RIFLE SPORT material. "Going Poundin'" is a slower, grinding piece with no lack of power. The single is capped off by Steve Bjorklund's crisp tingling production. (AS)
(Amphetamine Reptile Records)

CATCH 22 - EP

Recorded in 1982 and released for the first time this year. The title track, "Stop the Cycle," has a simple early hardcore sound that comes off as a bit dated and uninteresting. The flipside, "Long Way Down," is far better due to the catchy chorus and the mixture of melodic punk and hardcore energy. Yes, it's safe to say that this has that "L.A. sound." (MS)
(Posh Boy)

CAUSTIC - EP

Mostly too pretty post-hardcore wanderings into melodic la-la-land. Fans of contemporary DC bands will like this. (TY)
(PJD, PO Box 1472, Pacific Palisades, CA 90272)

CHOLOS ON ACID - cassette

Quickness in the form of crispy-clean, crunchy metallicore. Intentional or not, this has the Venice sound (Venice, CA, that is). Psycho speed-thrash that reminds me of BLOODCUM. Sorry, that's the first reference point that came to mind. Anyhow, check these crazy fuckers out. (CD)
(7109 Colbath, Van Nuys, CA 91405)

CHAINSAW KITTENS - "Violent Religion" LP

This band specializes in punk with unpredictable chord changes and thickly arranged tunage—sometimes with arresting moments. The final effect is somewhat confused. (SS)
(Mammoth Records, Carr Hill 2nd Floor, Carrsboro, NC 27510)

CHEMICAL PEOPLE - "Cum, Blister Bleed" EP

Okay, okay, just because I happen to like CHEMICAL PEOPLE and the DWARVES a lot, I'm now the token female misogynist around here or something. However, there's a point at which even I have to say something is absolute crap. Maybe if this was typical cool CP punk pop, I might be somewhat inclined to like it, but it isn't even that. Lame rap, metal damage, and one vaguely poppish song make up this stupid 7". "Blow Me Fatty" yeah, that's real winner of a tune. Fuck this shit. (LD)
(PO Box 6964, Beverly Hills, CA 90212)

CIVILISED SOCIETY? - "You Were Warned..." double LP

This is now defunct bands' two albums in one package. Their first one is still great and their second isn't as metal as I remember it. The cover is bad. (MS)
(Manic Ears, Twyman House 31-39 Camden Road, London NW1 9LF, UK)

CITIZEN FISH - "Free Souls in a Trapped Environment" LP

Take the ashes of the SUBHUMANS and CULTURE SHOCK, mix in a heavy dose of new blood and you'll have CITIZEN FISH. The musical inspiration is still drawn from punk, ska and dub. The lyrics are far from dogmatic. Each song is filled with power and loud life—a wonderful combination of anger, thought and music that makes you dance. All bias aside... get this! (MS)
(Bluurg, 2 Victoria Terr., Melksham, Wilts, SN12 6NA, UK)

CLAWHAMMER - "Double Pack Whack Attack" double 45

Definitely a cool but not unique move from this LA area combo. The covers on this 2x 45 are each good versions. The band chops and dices up classics by ENO, PATTI SMITH, PERE UBU and DEVO. This should appeal strongly to fans, and any other person who enjoys new LA garage/punk. Of course, excellent packaging with another SAVAGE PENCIL cover. (AS)
(SFTRI Records)

COFFIN BREAK - "Lies/Pray"

Two sides of monilithic fat-chewing slabs of Seattle bump 'n' grind. Their patented brand of big-chord guitar chomp and tempo changes are here intact. "Lies" even hints of a MELVINS influence. "Pray" overall imparts more satisfaction due to the catchy call and response chorus and punk rock guitar bashing. No new ground for these guys but then YOU know whether you like this or not already. (HD)
(SubPop, PO Box 20645, Seattle, WA 98102)

COMRADE - cassette

It's nice to get tapes like this one that came out of really cool influences of the early era. This tape had fantastic production, beautiful cover art and a very early '70s sound. Lyrics are very intelligent and honest, I really loved this one. It could be across between THE UNDERTONES and STIFF LITTLE FINGERS. Don't pass it up. (HC)
(Klass Gasstr 17, 2060 Antwerp 6, BELGIUM)

CONTRAPUNCTUS - "Burning" EP

Licensed from greasy pop, Australia, this band would be at home setting up residence in L.A county. The four song EP is not so original mid-tempo power guitar pop. A blazed-thru version of "White Light, White Heat", livens up side two. For Sympathy fans. (AS)
(SFTRI)

COSMIC PSYCHOS - "Slave to the Grave" LP

A live record featuring the lads on a hot night with great sound and songs culled from all three of their records. This record rules! This is ham-fisted bacon fat Aussie rip played by guys who really do drive tractors on the farm, drink lotsa beer and say "mate" a lot. Also contains the mind-curdling wah-wah assault of departed guitarist Peter Jones especially on "Quarter to Three" and "David Lee Roth." (HD)
(Rattlesnake, 61 Marlborough St. Surrey Hills, NSW 2010, AUSTRALIA)

COWBOY KILLERS - "Press and Run Like Hell" LP

Aha! This is why they don't want me to review records—saving the good stuff for yourselves, eh? All that aside, this album rules. Real fast punk with really good tunes, lots of "whoa..." sing-alongs, but no mosh parts—no slowing down! Fast and tight as hell. Great tremelo vocals. This really moves. Real fun, real good. Shake yer butt. (GF)
(Words of Warning Records, PO Box 119, Newport, Gwent, NP9 7YD, Wales, UK)

COWS - "Slap Back/One O'Clock High"

Some of the hippest up-tempo grunge I've heard in quite awhile. Awesome bass sound on "Slap Back" while "One O'Clock High" sounds like a drunken polka band jamming with a tied country band in some horrible mid-western bar. Wonder if they would like a nice Hawaiian punch? (ML)
(Amphetemine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

CRAZY ALICE - cassette

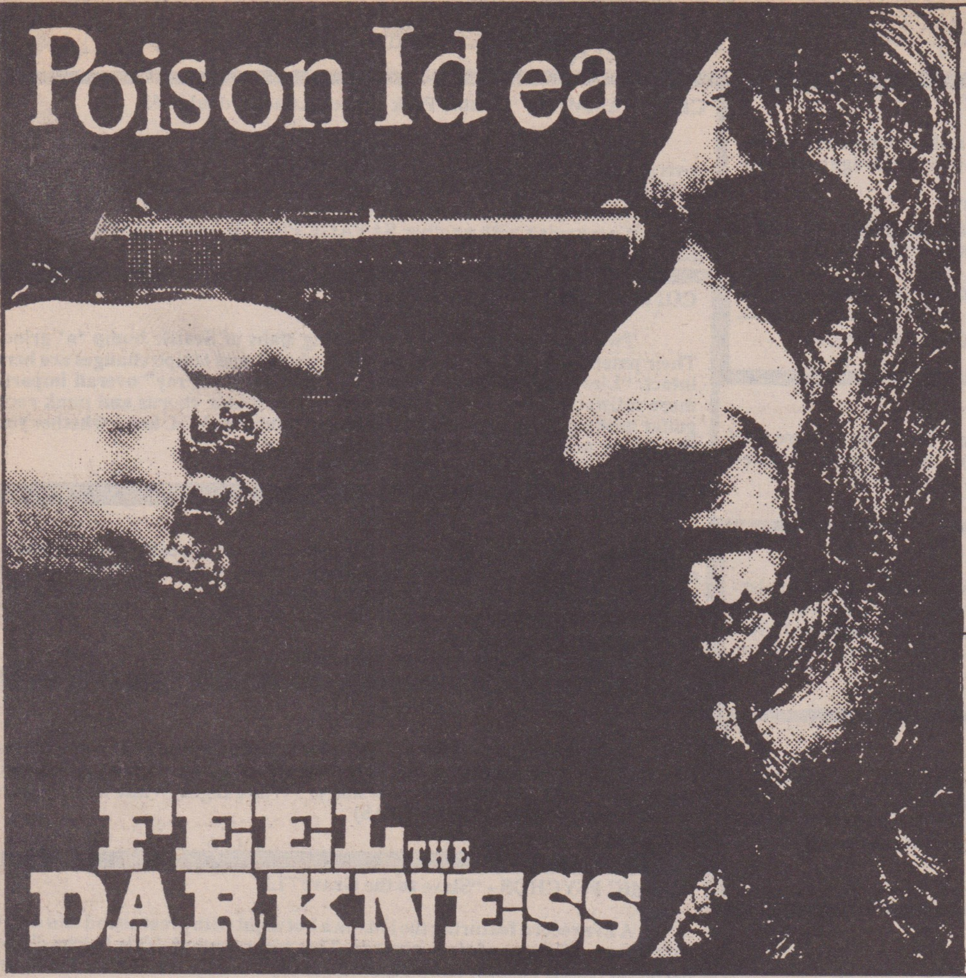
A 3-song demo that is something of a cross between early DOUGHBOYS and LEMONHEADS. Excellent sound and very enjoyable. I recommend getting one of these. (LD)
(272 Fanevil St. #1, Brighton, MA 02135)

CRETINS - "Comeback of the Re-Teens" EP

Despite pedestrian tempos, the simple RAMONES-y punk on this four-tracker connects nicely, abetted by subtle vocal choruses. An enjoyable use of a familiar style; very good. (SS)
(Teenage Rebel, Geresheimer Str 16, 4000 Dusseldorf 1, W. GERMANY)

CRIVITS - "Back with a message" EP

Picking up on the Boston straight edge sound the CRIVITS deliver short fast songs with shouted vocals and metal-tinged guitar. Most of the songs revolve around how misunderstood the hardcore/straight edge scene is. (MH)
(Old World Records, Jagestr. 19, 3150 Peine, GERMANY)



Swayback may not do much for a plowhorse, but on a woman it seems it's an irresistible lure. As *San Francisco editor, Tim Yohannan*, says, "A woman in three-inch heels is in a posture where her more feminine traits . . . The bust and the rear are going to stick out — you can't help it!" The term is "lordosis": back arched, buttocks high — a posture that, among lower mammals anyway, indicates readiness to mate.

Al Flipside takes a more lyrical stance. "It's a sensuous look. There's more sway to the hips, more bounce to the buttocks, more bulk to the butt. "Measuring from the small of the back, the average buttocks protrusion of the American woman is four inches. with high heels it's closer to five."

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CROTCH ROCKET- "New Skids on the Crotch" cassette

Pretty powerful dirgy metalish rock stuff with cool snarly reverbed-out vocals. Pretty much a headin' for Touch & Go land. (GF)
($4 ppd. to 11322 S.W. 51st, Portland, OR 97219)

THE CYBERMAN - "Ever Night And Day" EP

A neo-psyche band fron Cincinati that has a mid-period CYNICS sound. Not a real blowout (yet?) but deeply rooted in a thick '60s swirl of sound. The tunes themselves are kin to the early KINKS although the producton is way '90s (in other words, slick). But over all a good buy especially if you're into this sort of thing. (ML)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

JEFF DAHL GROUP - "Ain't Got Nothing" 45

A heavy dose of '77 style punk with a fuckload of attitude, and a sneer on its face. Side A is a foot stomper, while B is live version of "Sonic Reducer," that burns like hell. I guess Tim was right about this old stuff being worth finding. (WG)
(Shakin' Street, UK)

DARKNESS - "Espias Malignos 12"

Cheezy Colombian non-speedy speedmetal. The thing I like about it is that it isn't slick. It has a raw live sound that's cool but otherwise, to quote Shakespeare "cheezy metal by any other name..." (CD)
Rockola, COLOMBIA)

DISASTER AREA - "Cut The Line" LP

Give the the DESCENDENTS skates and send 'em to Germany, and you'll have these guys. Relatively carefree mid-tempo, melodic punk with some guitar artistry àla DAG NASTY. Not a bad sound, but more variation would be appreciated. (WG)
(Bonzen, Bockhstr. 39, 1000 Berlin 61, GERMANY)

DISRUPT - EP

Although I use this comparison all the time, it's unmistakeable- this is EXTREME NOISE TERROR-tory all the way. Driving, monotonous chaos with the standard trade off vocals that any self-respecting crusties use. An American version of DOOM. (CD)
(PO Box 2175, Lynn, MA 01903)

DOWNCAST - EP

Incredible job on this 4-songer. Not only does the production sizzle, allowing for the searing guitar to pave the heavy rhythmic pattern of a hardcore beat meshed with neat breaks and slower tempos, this is some really cool packaging too. The songs even have an explanatory preface that lends an introspective sense to the very aware lyrics. Definitely the deal of the month, as it comes with the latest "No Answers" zine. Or get it direct through... (KG)
(PO Box 680, Goleta, CA 93116)

DUMB - "Pleasure Park" EP

Driving punk with female vocals that don't wimp out. One of the more down-to-earth UL releases in a while, low on pretention and back to basics. (TY)
(57D Victoria Rd, Kilburn, London NW6 6TA, ENGLAND)

DIET OF WORMS - "Aren't You Hungry" EP

Recorded in 1983 this Okie 6-song 7" is simple 3-chord HC that so many of us grew up on. In this modern age of slick production, major indies and such the inital records is to say "Phew, does this stink or what?" If you step back you'll realize that this type of music had a definite place and purpose. This isn't a great record by any means altho' the rotten banana cover is neat. Not recommended for jaded curmudgeons. (LD)
(Old World Records, Jaeger Str. 49 3159 Peine, GERMANY

DIM - cassette

Basic thrash punk. Pretty simple, yet at the same time, full of power and intensity. This blows away most of that big drum reverb, chugga-chugga stuff. Snarly and garage sounding. Kind of like VARUKERS or DISORDER. (GF)
(2218 Balsa Ct., Concord, CA 94520)

DEVIL DOGS - "Big Beef Bonanza" LP

Good times, chuggin' sweat n' smiles rock n' roll stuff here. The DEVIL DOGS take the spirit of 1977 and forcibly imbue it with garagisms and rockisms lifted from 66 ' and 56'. Similar in aim to trad-punksters like the RAUNCH HANDS and somtimes approaching the fury of the LAZY COWGIRLS. Also a great cover of the SAINT'S "Time enough for love " and "Palisades Park". (HD)
(Crypt, Box 9151, Morristown, NJ 07960)

E.M.G. - "Red Banner" EP

Lotsa interest in the resurgence in the bands vibrating and pulverizing us lately from the Lone Star state. This Austin band rocks it with a Texas boogie jam quality only open space and lotsa fun must allow. Kinda kicks with the same boots worn by the LEE HARVEY OSWALD BAND. Ah, the Texas connection... (AS)
(Jam Packed Records, 4406 Jinx Ave, Austin, TX 78745)

THE EARLS - "Metal Cowboy" cassette

THE EARLS write some fucking great songs. Poppy punk stuff. Some real happy feeling songs, some darker ones. All are really good and move you right along. Lotsa guitar chords and lotsa melody. (GF)
($3 ppd. to 719 N. 5th Ave., Maywood, IL 60153)

END TO END - EP

Really well-done music in the S.E. vein, but with lyrics (more personal, more challenging than the average) that aren't necessarily pigeon-holing. This cool heavy low end comes through as bass, guitar, drums congeal. Four songs, including a live cover of SSD's "Nothing Done." (KG)
(Foundation Records, PO Box 69386, Los Angeles, CA 90069)

ENOLA GAY - "Censored Bodies—Human Fission" EP

An interesting mix of male and female vocals, combined with that sound associated with bands on the Crass label—punk that is. Politically and socially aware lyrics, a good record all around. (LD)
(Double A REcords, Steckerstrasse 11, 3000 Hannover 91. GERMANY)

EXIT CONDITION - "Days Of Wild Skies" LP

Never heard of these folks but probably will after this record is known around town. A good collection of strong, fast to mid-tempo music that falls someplace between DESCENDENTS and HUSKER DU, but with a tad more "rock" to it. Emo-style lyrics on a personal politics level and good production. Pretty damn good. (JY)
(Meantime Records, 11 Salutation Road, Darlington, Co. Durham DL3 8JN, UK)

FALSE PROPHETS - "Invisible People" 12"

This old NY punk outfit always could be counted on for innovative, socially relevant punk; here, an amalgam of punk, pet rock, rap, folk, and experimental sounds don't have much to bind then together. I admire their creativity, but not this record. (SS)
(Konkurrent, PO Box 14598, 1001 LB Amsterdam, HOLLAND)

FEARLESS IRANIANS FROM HELL - "Foolish Americans" LP

Gotta give these guys a little credit for a unique angle... Without it, I don't know where they would be. Musically, it's like a technical mutation of BLACK FLAG and FANG, with decent power and tunes. Worth a listen. (WG)
(Boner)

FIERCE - EP

Not a bad one here; this comes off like the INSTIGATORS meets heavy '70s rock, with lyrics that reveal frustration. Complex, powerful and honest. (WG)
(Amusement, Eschenholt 29, 4432 Gronau-Epe, GERMANY)

FLOWER BUDS - "Waiting for Nirvana" LP

German punk/hard-rock/prog stuff played by more than competent musicians. Lotsa solos, tempo changes, complicated riffs all still played with a punk edge. The singer's got one of those goofy, quirky, gruff voices (sort sounds like the guy in PYGMY LOVE CIRCUS) even though the lyrics are all serious. Okay tunes, good production, rocks ok but didn't really hear anything exceptional here. (HD)
(Bonzen, Bockhstl. 39, 1000 Berlin 61, GERMANY)

FORCED DOWN - "Stifle" double EP

Like AMENITY, the first and most striking aspect of this record is the cover. Seems like the package was done with a lot of care. Mostly slow- to mid-tempo punk. Really heavy. They've certainly got that big p[illegible]duction sound down. Good stuff. (LH)
(Down Side/Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

FRED NIHILIST - "Liberation" 45

Yikes... another hard one to pin down. I imagine that's good in this case. Politically concerned art-punk from Down Under, I think. The A-side mixes tribal drumming, hard-edged guitar noodling, and vocals that ache for social change. Not bad. (AS)
(Marek Urbanski, PO Box 728, Darlinghurst 2010 NSW, AUSTRALIA)

RECORD TAPE REVIEWS

GAMEACE - cassette

There's been a lot of music creeping in like this, and it sure is keeping me happy. Pleasant CHEMICAL PEOPLE style vocals, against equally listenable pop punk music, Nice little harmonies. Kind of makes me want a milkshake or something. (LD)
($3 ppd. to Game Face, 2424 Green Acre, Anaheim, CA 92801)

GARLIC BOYS - EP

Yet another in the series of Public Bath records' attempt to foist twisted Japanese rantings onto unsuspecting western ears. The insert describes this as "oi-metalcore" and I certainly can't come up with a better description. Japanese speedmetal with furious, obviously humorous Japanese Oi/football chanting on top. Titles like "Way of the Fat Boy," "Smegmania," yep... (HD)
(Public Baths, PO Box 2134, Madison WI, 53701)

GIRL TROUBLE - "Stomp And Shout And Work It All Out" 12"

A totally fun and rocking collection of covers of 60's tunes by popular Northwest groups. This sees GIRL TROUBLE in fine form, playing every song title like they're having a ball. Steve Fisk produces and plays organ on a couple of tracks. Great idea that really works. (ML)
(Dionysus, PO Box 1975, Burbank, CA 91507)

GREEN DAY - EP

More pop punk from these East Bay pre-teen heartthrobs. Actually, their music is pretty catchy, usually light and romantic in the lyrics department, with a slight taste of TOY DOLLS and DICKIES in the delivery. (TY)
(Skene, PO Box 4522, St Paul, MN 55104)

GRIFFIN - "Fulminate" EP

A live Japanese show that sounds unremarkably like sitting through an opening band at Gilman St. A non-soundboard recording of some less than spectacular punk tunes. Sheesh. (CD)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

GRIFTERS - EP

A veritable enchilada of musical elements that heartily pushes my personal set of joy buzzers. Imagine a healthy assaultive 'mean left hook' sensibility paired with a nifty art pop dictum. Angular riffs and edgy melodic lines reminiscent of MISSION OF BURMA, cool distorto-noise ambiance àla early PERE UBU and a poundingness worthy of any band on Am Rep records. Also, real swell tunes too, one of the better records I've heard this year, no kidding! (HD)
(Doink Records, 1577 Overton Park #11, Memphis, TN 38112)

GRINCH - cassette

Local East Bay band, pumping out some hard, heavy sounds that could blow the Bay Area up. I hear lots of FINAL CONFLICT and SOUNDGARDEN influences here, raw as fuck. Fantastic vocals and tons of twang. It's a keeper and one of the best tapes to come out of the area in a while. (HC)
(Black Cat Entertainment, PO Box 10815, Oakland, CA 94610)

HAPPY KADAVER - EP

Two slowish, just this side of dirge things (songs), with male/female vocals sung in German. The flipside has two peppier little ditties that sound more like English "poonk rahk." It's okay, nothing spectacular tho'. (LD)
(Intelent Records, c/o Martin Pick, Postfach 100812, 5600 Wuppertoll, GERMANY)

THEE HEADCOATS - "Heavens To Murgatroyd..." LP

What's the big deal? This is just OK mid-sixties KINKS/ DOWNLINERS SECT stuff. Get the original r'n'b rip offs instead. (TY)
(SubPop, PO Box 20645, Seattle, WA 98102)

HEADSTRONG- "Music for the Mind and Body" cassette

Big Marshall guitar sound. Some moshy metal thrash parts, some really nice melodic stuff. Catchy tunes. This is really good. Vocalist has a great voice — sounds like Tomás sometimes. Really good lyrics too, mostly in a personal vein. Some brilliant moments. (GF)
($3 ppd. to 97 Commercial Ave, New Brunswick, NJ 08901)

HELLCOWS - "The Carrot Show" EP

A shining example of the best noise-jazz dementia this coast has to offer. With the return to their best format, the seven inch, the HELLCOWS expand on their excellent brand of music. Great horn-filled, free-form stuff shines on side two which brings a grin to my face. Superb. (AS)
(Black Label, 1506 E. Olive Way, Seattle, WA 98122)

HELMET - "Strap On" LP

Forget poseurs like SOUNDGARDEN and their ilk, I hearby proclaim HELMET as the rightful heir to the throne of LED ZEPPELIN. Not because HELMET sounds anything like Page & co. but in terms of sheer dedication to the art of the monstrous hammering riff, HELMET stands head and shoulders above their peers much like ZEP did in their day. No band is so bullish in refining the architecture of riffing as them and because they're so single-minded in maintaining jackhammer status, this record is a monster. A worthy companion to BIG BLACK's "Atomizer," UNSANE records et. al. (HD)
(Amphetamine Reptile, 541 Nicollet Ave S. Minneapolis, MN 55404)

HUSKER DU - "Drug Party" EP

Two live versions of the title track, one from '84 and the other from '85, neither of which is particularly great sound quality-wise, a strange "promo" from '86 of them doing a 20-second rendition of "We Wish You A Merry Christmas" (!), and the track that saves the record for me, a 1980 demo version of their theme song, "Do You Remember?" The sound on this is poor ('cept for the promo ditty) and with only 500 around it's an instant piece of collecting history. (JY)
(Aggressive Buddhist Records)

INSTANT JUSTICE - EP

Out and out straight edge, complete with songs like "Fake Fun," "Set it Straight," "No Happy Endings." Interesting little metal solos (that have that shaky, wafting feel) creep in when you're not ready for 'em. Five songs. (KG)
(Street Level, 137 Ashford Rd, Cherry Hill, NJ 08003)

IVY LEAGUE - "Gub" EP

Looks like this is the first single for these folks from Illinois. Their sound reminds me of a cross between VOMIT LAUNCH and FUGAZI; tough punchy bass line, toned down guitar, sing-songy call and answer vocals and personal "don't give up" lyrics. A worthwhile intial effort, and on bright red vinyl too. (MH)
(Shakefork Records, 513 Prairie Ave, Downers Grove, IL 60515)

JELLYFISH KISS - "Animal Rites" LP

This 2nd LP of Psychedelia-noise from this UK combo works for me much more than their first. The whole thing seems more developed yet often grittier and dense that gives better listening enjoyment. Most interesting and coolest cut is the final, "Zero Tolerence" with its warped vocals and crazed guitar and drums. Muy bier. (AS)
(Shimmy-Disc, Jaf Box 1187, New York, NY 10116)

JESUS CRUST/APOSTATES - split cassette

Split cassette. Profits go to Greenpeace. ESUS CRUST are pretty much what you'd call peace-punk (no spiked hair though). Intense thrash in the DISORDER/ VARUKERS vein. Powerful and well done. Good lyrics, but basically what you would expect.
APOSTATES are more melodic, more like punk rock. Pretty good, but not as powerful as the other side. More sociopolitical lyrics. Both bands recorded live, good recording and performances (GF)
(Greenearth, 96 B Frederick St, Carteret, NJ 07008)

KOLABORANCI - "A Moze To Ja?" cassette

Straight out of Poland... this blows doors! Hard rock,/thrash. Mostly fairly mid-tempo, really powerful. Great vocals, all in Polish. Comes with a booklet in English translations. Totally professional recording and packaging. Fucking great songs. It's gotta be 800 times harder to do this in Poland, yet this is way better than 95% of what we have going on here. (GF)
(Zdzislaw Jodko, PO Box 142, 71-141 Szczecin 6, POLAND)

KRUPPELSCHLAG - EP

The Australian band who backed up Tav Falco on his last single here finding their own ground. This is interesting fare. One side is garage thud-thud that works for me. The other is warped CRAMPS-y style shit which sounds like Billy Childish produced in a Bavarian beer garden. SFTRI shoots and scores again. (AS)
(SFTRI Records)

LARGE HARDWARE - EP

Penis. Penis. Penis. Is this what LARGE HARDWARE is all about? I'm lead to believe so by their dorky logo. That coupled with songs like "My Balls Itch," whether it's a joke or not, I feel only perpetuates the whole bullshit macho attitude pervasive in even our scene. Fight it. And, oh — the sound is an early '80s SoCal thing, in a DI vein. (KG)
(1832 Alcove, Anaheim, CA 92805)

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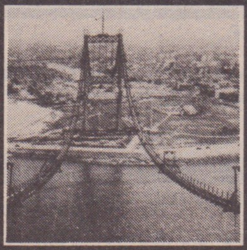

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RECORD TAPE REVIEWS

LAST CALL/EIGHT BALL - split EP

Each band lays down two songs all of which have their roots in hardcore. EIGHT BALL has a melodic sound that is backed up by sarcastic lyrics and talk/sing vocals. LAST CALL have a subtle metal edge and fucked up a song about female virginity that sounds like it's straight from the Middle Ages. (MS)
(Esoteric Records, no address)

THE LAW - cassette

Yuck. Big moshy metal. Lotsa reverb on those drums. Whiny, overdone "emotional" vocals. I probably wouldn't be so mean, but their patriotic stance is real lame. Flags and eagles all over everything. Songs like "Old Glory" and "Blood and Dreams." I dunno. Rings pretty hollow to me. Anyway, your tape came postage due. It costs more than 25¢ to mail a tape in this country, dude. (GF)
(121 Paradise Ave, Hamden, CT 06514)

LIBIDO BOYZ - "Childhood Memories" EP

A 3-song 7" from these cool Minnesotans. Two are live ("Bobby" and "Devotion"), both sounding great of course, and a studio song "Childhood Memories" is an interesting mix that goes from being dirge-like one minute to full-ahead smash your head against the wallness the next — LIBIDO BOYZ at their finest. Note: the American version contains two different live tracks, "Chronic Necessity" and "Don't be Punishing Yourself..." with the same sleeve, and same A-side. (LD)
(First Strike Records, 39-41 Hallhgate, Wigan Lancanshire, WN1 1LR, UK)

LIIMALLARINA - "Juvtalaiset" EP

Noise rock from Finland. Simple angry sounding garage scum-guitar songs center this low-fi bands attack. This brings to mind a mush up of early PUSSY GALORE and the worst of early '78-'79 FALL. Nothing overly creative but not for the lighthearted. (AS)
(Bad Vugum, Box 29 90501, Oulu, FINLAND)

LUDWIG VON 88 - "LSD for Ethiopie/Africa Vice"

The a side is a slow RAMONES-ian type epic in the "Here Today, Gone Tomorrow" vein sung in French. It sounds funny , got "ooga, ooga"'s all over it. So yeah, its great. The b side is somewhat standard fast pop-punk that's not as good. (HD)
(Houlala Le Label, 17, Rue De Montreul, 75011 Paris, FRANCE)

LURKERS - "Powejive" LP

Powerful production and sharp powerchord compositins make this effort by this veteran name entirely listenable, even enjoyable. Still, the record seems almost superfluous given the amount of bands doing the same thing. "Lullaby" is the hit. (SS)
(Emotions Records, PO Box 132, Acton, W38XR, London, ENGLAND)

LUSTFINGER - LP

Without a doubt this record cover is a sure thing contender for the "Stupidest Graphics of The Month" prize. Musically things look up a bit. Sing a long punk that's fairly slick and professional. Not outstanding though. How come all the bands on this label look they were just given the sack by BROKEN BONES? Hmmm. (LD)
(Lustfinger, PO Box 1101. D-8044 Lohhof, GERMANY)

MC5 - "Babes In Arms" LP

This is the MC5 ROIR cassette on vinyl for the first time. Lots of different takes, rare mixes and extended endings and so forth. A total must for anyone into the late 60's Detroit sound. (ML)
(ROIR)

MANSON YOUTH - "Death Dance" 45

Enjoyable melodic early/mid eighties HC, that has these surprising little burts of creativity that occasionally shine through. Hey, were these guys Nard Core? Check it out. (LD)
(Dr Strange, PO Box 7000-117, Alta Loma, CA 91701)

MONDAY COMES - "Sometimes I Wonder" EP

West German post-HUSKER DU/post-hardcore pop-punk stuff here with a fair amount of hook and power. Songs range from the tuneful to the rocking. However, band suffers from a weak singer and it sounds like they could use some general band tightening up too. (HD)
(Amusement, Eschenholt 29, 4432, Gronan-Epe, GERMANY)

MORAL SUCKLING - "No More War Toys" EP

Eight oddball punky tunes. Thin production, but overwhelming in its energy. Well planned CRASS-inspired packaging, with poster sleeve, stickers, politically correct info, and colored vinyl. Hip. (CD)
(PO Box 510991, Salt Lake City, UT 84151-0991)

MORE FIENDS - "Toad Lickin" EP

Sounds like these people emerged from the CRAMPS swamp, but something about this bores/annoys me. They do experiment with their power, but I think this goes nowhere. (WG)
(Rave, PO Box 40075, Philadelphia, PA 19106)

MR. T EXPERIENCE - "Making Things With Light" LP

Ooooh baby, I sure do like MTX. For like the last month and a half, I've been constantly pestering any and everyone about when this was going to come out... finally! And let me tell you, buckaroos, it was definitely worth the wait. 13 songs of their wonderful brand of kitschy garage punk. Personal faves: "Parasite," "She's No Rocket Scientist" and "Pig Latin." Absolutely great. I give it a 10, and I bet next time I see them play, it's also going to be 'easy to dance to.' Neat stuff! (LD)
(Lookout, PO Box 11374, Berkeley, CA 94701)

MUTILATIONS - "Straight From The Toilet" cassette

Sounds like something I did with my friend, Steve, when I was about 14. Bedroom recording of a guitar, cardboard boxes and minimal shouting. You know they must be brilliant with songs like "Pussy Rock". Fucked up. (CD)
(8101 Richard Rd., Broadview Hts, OH 44147)

NAKED RAYGUN - "Raygun...Naked Raygun" EP

Lemme tell you, NAKED RAYGUN are god, and if I wasn't such a wuss I think I'd get the words "Naked Raygun" tattooed on my body. Needless to say I was jumping up and down nearly drooling all over myself at the prospect of reviewing this. I'm not so sure now. Don't get me wrong, this isn't bad, but after "Jettison" and "Understand," I was expecting something more (dare I say "the ultimate record"?) I just feel kind of let down. Anyway it's jazzier in the "Throb Throb" vein, interspersed with the more rockin" parts from "Understand" (minus the power). It grows on you, but... oh, I don't know... (LD)
(Caroline)

NEW YORK DOLLS - "Lipstick Killers" LP

I guess this could be subtitiled "... a typical night out with the Dolls." This record is the ROIR cassette transferred to vinyl and features the band live during God-knows-when. The performance is endearingly sloppy but still rocking in a bopping way with the band sounding remarkably like the STONES on some cuts. The sound quality is real good and all the hits are here. Okay! So it may dated to you sophistos out there, but it's still a good time. (HD)
(Danceteria, 222 Rue Solfermo, 59000 Lille, FRANCE)

NIRVANA - "Sliver/ Drive"

The new NIRVANA single. I guess I could write a novel on it, but instead here's the facts: Side A was produced by Butch Vig and has Chad on drums. It's a driving tume worthy of their LP. The side wraps up with a phone call to Kurdt (way too early for him) that is humorous. The flip features Danny Peatus (MUDHONEY) on skins and is kind of different for them, somehow fresher. Cover by Michael Lavine. Beautiful blue vinyl. Swell. (ML)
(Sub Pop)

NO RADIO - "Where the Hell is God When We Need Him Now?" cassette

Pretty damn good pop-punk type stuff here. Good new wave keyboards. At their best, they bring to mind the NEWTOWN NEUROTICS. A little over-produced... good packaging. Good mix of social-political and personal lyrics. Fun stuff. (GF)
(213 E. 25th St, Apt 1B, New York, NY 10010)

NORTHERN BUSHMEN - EP

The "Great White Hope" of the Pittsburgh punk scene check in with their incredible first EP. Never thought anything this hip and timely would ever happen in my old stomping grounds, but the proof is in the pudding, so to speak. Four songs in all. The LAUGHING HYENAS jamming with UNREST? I don't know, I just know that you shouldn't miss this — 500 pressed, don't miss out! (ML)
(Cubist, 3408 Juliet St, Pittsburgh, PA 15213)

RECORD TAPE REVIEWS

NUCLEAR ROACH - "We Could Care" cassette

Some major butt-kicking follies await cassette junkies on this latest from the crazy Carmellians. Raw, aggressive, knee-knocking HC with dashes of early NEUROSIS. Memorable and moshable. I'm not hyping this because they thanked me on the tape. I seriously dig this. These guys are constantly changing, for the better. This is their best yet. (CD)
(PO Box 222393, Carmel, CA 93922)

NUISANCE - cassette

I'm not sure what I think of this 3-song cassette. I adored their EP, and so I was initially put off by this. Two slow tunes that seem to focus on musicianship, rather then sheer entertainment, the other song being more upbeat, but still not as initially catchy as their other stuff. This is in no way bad, in fact I liked it quite a bit. It's just different, and with time it'll grow on me. (LD)
(PO Box 14712, Santa Rosa, CA 95402)

OLSEN BANDE - EP

Modern German HC with more than its share of power and tightness. Musically, they stick to a gruff anthemic mode favoring catchy riffs and early 80's punk influences (ie DOA). Very impressive musical moves and production, not band at all! (HD)
(Schlawirner, Riepestr. 17, 3000 Hannover, GERMANY)

OMOIDE HATOBA - "Surfin in UFO" EP

Featuring Seiichi Yamamoto (BOREDOMS guitarist), this group is another curious off-shoot from the Public Bath stable. A compilation of tracks from other projects, this is improv-prog-no-wave rock. Better on the A-side than the flip, I bet this would go over big at the Knitting Factory... (AS)
(Public Bath, PO Box 2134, Madison, WI 53701)

ONLY LIVING WITNESS - cassette

This is flat out metal, but don't pass it up right away. I'll be perfectly honest - I'd prefer a sound like this to be mixed with some hardcore, but I still got into it after a while. These guys are pretty fucking intelligent and seem pretty cool. Powerful production, great lyrics with a message, yet still it maintains that D.I.Y. feel. If you dig metal with actual singing (gasp... the singer doesn't shout garbled lyrics!), get up on this. (CD)
(PO Box 1090, Hudson, NH 03051)

ORIGINAL SINS - "Coca Cola/Juicy Fruit"

If I'm not mistaken, this record is probably a sly tribute to the subversive bubblegum schtick of bands lik the 1910 FRUITGUM COMPANY, et. al. I prefer "Juicy Fruit" which rocks in a NOMADS sorta way with of course totally inane lyrics even though the song itself sounds like a rip of "Land of 1000 Dances" or something. "Coca Cola" is almost straight bubblegum except for a very strange IRON BUTTERFLY-esque organ solo and accompanying freak-out. Oh fug' it ! This single is so schlocky and deadpan its great! (HD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

P.K.R.K. - "Poussez Fart" LP

When PKRK plays simple melodic punk rock, the songs (like "Faut Pas..." and "Comme un...") are wonderfully memorable Frech pop-punk in the classic style. There's enough of the quality material to make this an upbeat, catchy LP. Very good. (SS)
(Combat Rock, 2 Chenin Des Coardes Vignes, 57160 Chazelles, FRANCE)

PARASITES - "Pair of Sides" LP

Definitely what you would call power-pop-punk, this New Jersey trio offers 16 songs that divulge a sincere RAMONES infatuation. Kinda sound DESCENDENTS-like, too. And wow, what a color-filled cover, with artwork by the infamous Winston Smith. (KG)
(Shredder Records, 181 Shipley St, San Francisco, CA 94107)

PEGBOY - "Three Chord Monte" 12"

Hey wait a minute is this NAKED RAYGUN with a new singer? No, it's one ex-member (John Haggerty), his brother on drums and two other guys who have managed to put out what in a few listens is coming closer and closer to that "Awesome Record" status. Best described as great rockin' NAKED RAYUGUN-ness with Pete Townsend singing. Gimme more! (LD)
(Quarterstick Records, PO Box 25342 Chicago, IL 60625)

PEOPLE'S COURT - EP

This souns more like a present day DC hardcore band with a trace of MDC in it. In reality, they're out of Florida, and have a really solid sound that should make people take note quick. Good debut. (TY)
(Skene, PO Box 4522, St Paul, MN 55104)

PERSONALITY CRISIS - "Twilights Last Gleaming" EP

These Canadian rock/punkers played here about every weekend for a couple months years ago and it wasn't bad. The A side is an up-tempo ass-kicker while the B is a slower jam. Not a bad memory, not bad t'all. (WG)
(Overground, UK)

PLUCK THEATRE - "Vulgaria/Just Another Scene"

Two very different songs on this nice little package. "Vulgaria" mixes droning post-punk with "thought provoking" (re: pretentious) lyrics. Side two is a great catchy tune geared for airplay. Cool packaging too. (LH)
(Arf! Arf! Records, PO Box 860, East Dennis, MA 02641)

POINT BLANK - EP

What the fuck? "We Don't Owe You Shit" openly castigates the homeless, jobless and welfare recipients. "Revenge" talks about an unrelenting vengeful attitude toward someone who fucked with someone else who's now going to make this person eat his fist. Does this accurately represent today's Orange County HC? Calm down! Examine the <u>source</u> of problems, not the by-product. This is ridiculous. (KG)
(Nemesis)

DIE POLSKOPFE - EP

Stirring, anthemic pop-punk (y'know the songs that kick in with the rousing, everyone-join-in choruses) that sometimes approaches some of the new UK bands in tunefulness. All the songs are sung in German and close attention is paid to songwriting. Good use of dynamics and acoustic guitars in a slow to mid-tempo groove. "1000 Tolle" is also a very, very good tune. (HD)
(Intelmet Records, Postfach 10 08 12, 5600 Wuppertal 1, GERMANY)

POOH-STICKS - "Time to Time" pic-disc

This nifty looking picture disc single features three songs by these UK popsters. The two new songs represent fairly anemic mid-tempo ballads, though "Time to Time" (in what sounds like a new version) is catchy and up to their high standards. (SS)
(Sympathy for the Recording Industry)

PRANKSTERS - "La Goona" LP

For lack of a better one line description, this is wacked-out folk noise. Easy hints are this was recorded at Noise New York with Kramer knob twiddling. A cover of Steve Miller's "The Joker" is included to fulfill fans desire to feel strange but recognizable. Pretty interesting. (AS)
(Snatch-O-Matic Records, PO Box 718, E. Northport, NY 11731)

PRECIOUS METAL - LP

Totally brilliant oi/punk from members of MUDHONEY, FUGAZI, SNFU and YOUTH OF TODAY. Excellent, hard-edged powerful riffs, much in the old DC and Boston traditions, searing riffs and catchy sing-alongs. They even do a cover of OPERATION IVY's "Bombshell". The greatest thing I've ever heard, and if I'm lyin' then my name isn't Soupy Sales! (CD)
(Chameleon Records, 3355 W. El Segundo Blvd, Hawthorne, CA 90250)

QUEERS - "Grow Up" LP

Okay, what's the story? This is undoubtedly the New Hampshire punk band that put out two classic (and extremely rare) 7"s back in '82 and '84. No info here to tell when this full LP was recorded (none of the 7" material is here), but there is a booking number, so I guess they're back. Grown up? Nah, it's maybe a little tighter, but things are as retarded as ever. Punk is an endless array of surprises. Out on UK's Shakin' Street label, but try the band at... (TY)
(Stevenson, 171 Auburn St. #11, Cambridge, MA 02139)

THE RAGS - EP

Pretty powerful hardcore with a melodic cross. Great tunes and cool lyrics, sounds like early YOUTH BRIGADE but more powerful; pretty cool. (HC)
(Ingogaito Records, Hochfirststr 23, 7000 Stuttgart 80, GERMANY)

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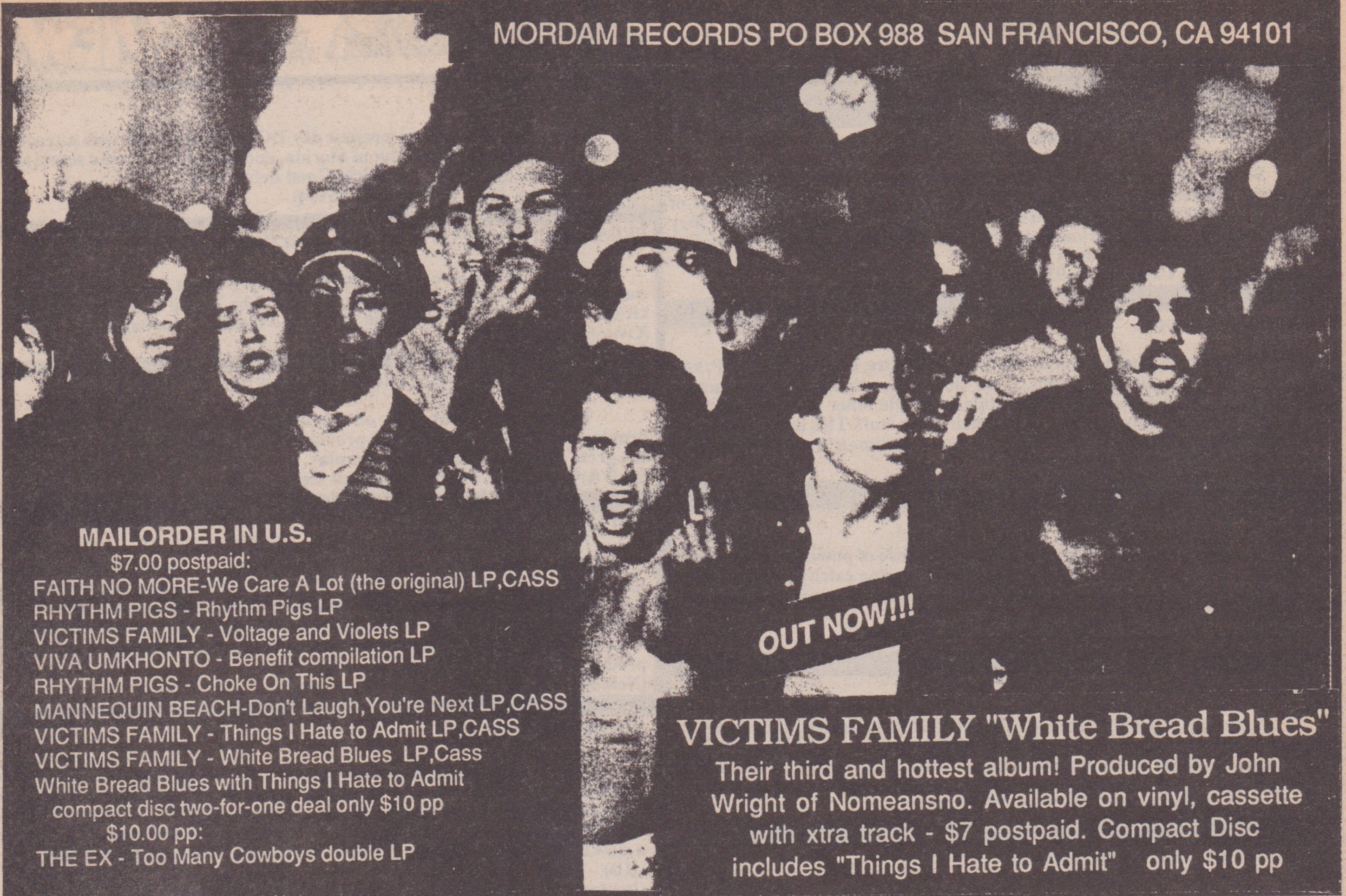

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RAMONES - "All Revved Up" double 7"

Again recorded in England in '87, this live double 7" bootleg is pretty good. 10 songs, usual RAMONES sound and the funniest thing about these bootlegs is that I was at both this one and the BIG BLACK shows! Should this wave of bootlegs ever end? I'm torn for an answer. Oh, it sounds like it's an off-the-board tape, too. (JY)
(no address)

RANCID HELL SPAWN - "Chainsaw Masochist" LP

More of that wild, distorted pop-punk here. Drum machine, slashing synth, and that outrageously high signal-to-noise ratio makes this peppy LP a delight. What's more, the songs are funny. (SS)
(Wrench Records, BCM Box 4049, London WC1N 3XX, ENGLAND)

RED SCARE - "Streetlife" EP

Two versions of the same great classic L.A. punk song. The studio version is faster and has more punch but the demo version has that ever-pleasant ran quality. It's good to see this song make vinyl which hopefully will stir interest in this once great buy often overlooked band. (MS)
(Posh Boy)

RIMSHOUT - "Is Reality A dream" LP

Heavily accented vibrato vocals over siomple yet effective punk/HC. Sounds sort of '82. (LD)
(Knock Out Records, Busackerstr 32, 4100 Dusburg 18, GERMANY)

ROLLINS BAND - "Turned On" 2LP

If NUGENT can release "Double Live Gonzo," ROLLINS BAND can most certainly release "Turned On." Basically this is songs, good production, the works. This pretty much kicks the shit out of 99% of music today and gives the remaining 1% a run for the money. The only odd thing is they seem to concentrate on early and later material, virtually overlooking the monstrous "Lifetime" LP. Explosive and rockin'. (WG)
(1/4 Stick, PO Box 25342, Chicago, IL 60625)

RUSSIAN MEAT SQUATS - cassette

Well, with a song like "Fuck Fuck Suck" and other homophobic remarks, you can't say much except fuckin' get a life! This was utter bullshit! Send your comments to... (HC)
($3 ppd to 5012 Cedar Ave, Philadelphia, PA 19143)

DIE SCHWARZEN-SCHAFE - "Incognito" LP

Powerful yet melodic HC, complete with hummable melodies, that fits in nicely with the likes of SNUFF or SCREECHING WEASEL, with a certain amount of RAMONES buzzing guitar sensibility. Worth paying import prices for. (LD)
(Incognito c/o Bernd Schmidt, Hochfirststr 23, 7000 Hannover 23, GERMANY)

SEAWEED - EP

The third single from this NW band greets the ears with one catchy melodic rocker. The flip of this is a sort of bland imitation of the "SubPop" sound. (MH)
(K Records, PO Box 7154, Olympia, WA 98501)

SENSELESS AGGRESSION - cassette

NOISE! It's like listening to ATTA, SEVEN MINUTES OF NAUSEA and FEAR OF GOD at the same time. Get the picture? (CD)
(Dresdenerstr. 30, 5400 Koblenz, GERMANY)

SEVEN SIOUX - EP

"Firesioux" is the greatest, catchiest tune I've heard since "Swann Street" by 3. This record captures some of the best elements of their wonderful album. Memorable upbeat songs with stronge female/male vocals. Intelligent and moving lyrics complement the whole package. "No War" should be played with candles and alcohol. (LH)
(Your Chance Records, Klaumer Bruch 21, 4200 Oberhausen 13, GERMANY)

SHOTGUN RATIONALE - "Who Do They Think They Are" LP

Despite a few relapses into schlocky 70's rock and the glam-meets-punk cover, there's a DICTATORS/DEAD BOYS influence that prevails (even has Cheetah Chrome on guitar). Still, it gets pretty hokey at times, especially on vocals. Not as bad as it looks, and produced by the VELVETS' Moe Tucker. (TY)
(Nomod Records, UK)

SISTER DOUBLE HAPPINESS - "Don't Worry/Wheels a' Spinning"

SISTER performs fairly typical riff-happy rock on the A-side (not much in the way of inspiration), while the flip tries acoustic R'nB with better effect. Post-reunion Gary Floyd. (SS)
(PO Box 42103, San Francisco, CA 94101)

SLOWJAW - LP

A Welsh band produced by Chicago dude Ian Burgess. These guys do drum machine post-punk type stuff and is more groove oriented than noise oriented. More like late, late era KILLING JOKE than anything else. Well-produced smooth textured, almost dancey-type stuff. (HD)
(Danceteria, 222 Rue Solferno, 5900 Lille, FRANCE)

SLUDGE HAMMER - EP

I would have signed these guys in a second, but Brian the bass player owns the label they're on! Hot poop from Pittsburgh's "new" underground. Four tunes of twisted but rockin' fucked-up pop-punk. Karl Hendricks (singer/guitarist) is quite a legend in "the Burg" on his own, but he really shines in a traditional band set up. Cover by respected/feared cartoonist Wayno. Fun. (ML)
(Cubist, 3408 Juliet St, Pittsburgh, PA 15213)

SKUNK WEED - EP

Punk rock with an emphasis on rock. Two driving songs though not especially exciting. Marijuana legalization seems to be the big issue here which is fine by me. Weird smokey green vinyl too. Ex -SDT members here. (LH)
(Legalize Records, PO Box 194282, San Francisco, CA 94115)

SOFA HEAD - "What A Predicament" LP

The latest offering from England's SOFA HEAD features what for me is their best track yet, "Come To Daddy," a song aimed at child abuse that is something akin to NOMEANSNO's "Dad" only in a much heavier musical approach. Anyway, the rest of the record features their usual catchy and melodic pop-punk sound and intelligent, female-delivered vocals. A fine record in all. (JY)
(Meantime Records, 11 Salutation Road, Darlington, Co. Durham DL3 8JN, UK)

SOLITUDE - cassette

Being from L.A. myself, I always have a soft spot in my heart for hometown local bands, but these dudes, must have seen HAYWIRE 1,000 times. Sorry dudes, Billy and other guys have already done this. But if you love HAYWIRE, send for the real thing, not this rip off! This really bothered me. (HC)
($2 ppd. to PO Box, 3934 Mission, Viejo, CA 92690)

SONIC YOUTH - "Kool Thing/That's All I know (Right Now)"

Okay, the A-side is like the "hit" song from their big LP "Goo," but the main reason for this review is the flip. A rockin' cover of the NEON BOYS classic, "That's All I know," which in times like these, is a mucho welcome relief to what passes for "alternative." What sucks is that DGC doesn't do 7"s in the U.S., so this only available as a UK import. Worth looking for, for sure. (ML)
(DGC)

SONS OF SADISM - LP

This includes the tracks from their 7" of several years ago and then some. Short, fast tunes that aren't as tuneless as some German hardcore can be, though not real memorable either. (TY)
(Double A c/o Reiner Mettner, Steckerstr 11, 3000 Hannover 91, GERMANY)

SPANKS - "In Your Face" LP

An early punk sound with a bit of 60's garage/psych thrown in. Not as driving as the LAZY COWGIRLS, but in a similar spirit. Out of Belium. (TY)
(Skyclad, PO Box 666, Middlesex, NJ 08846)

SPLINTERED - EP

It is probably quite difficult to achieve a higher score on the coolness hip test than this 45 does. From the hilariously wonderful Savage Pencil cover to the vicious head throbbing music, this ranks an A+. HEAD OF DAVID-style noise with a brain twisting sonic spaced-out dirge feel. Throw out adjectives and throw down some money for this god offering. (AS)
(Shock, 26 Stanley Rd., Chingford, London, E47DB, UK)

RECORD TAPE REVIEWS

STUMP WIZARDS - "Too Young To Die/One Shot Down Under"

Two songs recorded live on what I guess (never had the pleasure of seeing them) would be two really hot nights. The A side is real dirgey and heavy, and the flip is a straightforward rocker. "This is hot — I gotta pick it up," said Tom Dark. (ML)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

SUPERCHUNK - LP

SUPERCHUNK's rockin' exhuberance and spunky tempos recall the MORAL MICRONOTZ, and while these songs may not stick to the ribs, they definitely are inventive, their effect immediate. (SS)
(PO Box 1235, Chapel Hill, NC 27514)

SURGERY - "Nationwide" LP

The fourth release from this NYC grung-scum (whatever that says) band doesn't prove to be more earth shaking than previous work, but is fairly solid and gripping. What works is the disjointed, brutal guitar flare on certain songs ("Mistakes, L-7"), while some cuts fall prey to predictibility. Yet this is strong stuff and should appeal to the bands fans. (AS)
(Amphetamine Reptile Records)

SWALLOW - "Sourpuss" LP

An extremly unexiting record which somes real close to the "wasted vinyl" category. How can I even begin to describe the cliches prevalent on this thing? SubPop even violates its first rule: a record's gotta rock! Here it sounds like the band decided to scale down the rock and concentrate on songs, however it appears that these guys are totally devoid of song ideas. The results being closer to a 2nd rate TWIN TONE release or a major label clone of SubPop bands. (HD)
(SubPop, PO Box 20645, Seattle, WA 98102)

T.F.L. - EP

Punchy straight forward thrash like early VATICAN COMMANDOS crossed with a "nice" MENTORS. Instantly catchy in its simplicity. A head-bobber. (CD)
(Empty Records, PO BOX 12034, Seattle, WA 98102)

TARGET - "Going Up" EP

It's not just because they're wearing a SOULSIDE shirt, but I notice that in the graphics and music. But they lack the dissonant energy; maybe it's SOULSIDE meets the VIOLENT FEMMES at a bong-out fair. (WG)
(Shakefork, 513 Praire, Downers Grove, IL 60515)

TARGET 13 - "Rodney On The ROQ/Joke's On You"

A nice little 45 here, and like a few of the other Posh Boy re-releases it's music that those of us in our early twenties and younger missed out on the first time round. Typically cool So. Cal punk rock. It's not particularly great, but it's a pleasant chunk of history. (LD)
(Posh boy)

TELEVISION - "The Blow-Up" LP

This 85 minutes of god-head is a serious desert island disc for me. This live at CBGB's masterpiece is a must for any fan of late '70s NYC seminal new wave/punk. Still awe-inspiring are Tom Verlaine and Richard Lloyd's unrestricted guitar blaze. Formerly only on cassette, it is a pleasure to hear "Little Johnny Jewel" on vinyl. Flawless (AS)
(Danceteria/ROIR, 222 Rve Soiterino, 5900 Lille, FRANCE)

THOUGHT INDUSTRY - cassette

These very SubPop working gents play some very heavy rockin' tunes. Could be a cross of C.O.C meets early Voivod, pretty impressive if you like that rockin' stuff. Great production and fantastic drumming. (HC)
(Buck Two Eighty, PO Box 1614, Kalamazoo, MI 49005)

TRASH CAN SCHOOL - EP

A curious mix of punk and rockabilly that's weighted more towards the punk side, not unlike some NO ALTERNATIVE material. On two of the cuts, though, there's a crazed r'n'b sax that conjures up memories of early BLURT. (TY)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

27 DEVILS JOKING/MORE FIENDS - EP

27 DEVILS JOKING gives us a good mid-tempo rock/punk number, while MORE FIENDS does a garagey one, with little impact. 27 DJ makes it worthwhile, complete with a RK SLOANE cover. (WG)
(Rave, PO Box 40075, Philadelphia, PA 19106)

TWO SAINTS - "Tequila 213" EP

UK-based pub-punk JOHNNY THUNDERS-type growl, well-produced and pretty rockin' in a simple stomping way. Features an AEROSMITH-esque slide guitar section. Two live tracks (including "Pipeline") round out the package. (HD)
(Shakin' Street Records, UK)

UNDERMINE - EP

Powerful, surging HC, with just enough of a metal, (read hard) influence to make it interesting without being metal. Y'know? "This sounds like old Boston stuff" or so says Mike Bullshit. Personally, I think this is one excellent record, with emo-straight lyrics that stay completely away from the usual macho-crud, with great hooks through out. I can't wait for their next release. (LD)
(Self-Destruct Records, 1901 Bainbridge Row Dr., Louisville, KY 40207)

USE - "And Then?" EP

British band with a 3-song 45. This would be very happy sharing shelf life with your latest hits from MATADOR or CHAPTER 22 camps. Strong production makes this garage-fueled ode to the American guitar throne worthy of a listen. Simple yet stirring. (AS)
(Shakin' Street Records, UK)

VELVET MONKEYS - "Rake" LP

This is the NYC "rock" jam record that is obvious bastard fun child of its some parts. You put Don Fleming, Jay Spiegal (both original members) in the same studio with Thurston Moore, J Mascis, Julia LaFritz and other celebs and the result is a wild, weird one. Layers if guitars, keyboards and jokes fill up the grooves of this soundtrack to a forgotten era. An idea whose fruition came aptly together at Fun City Studios. Rock on. (AS)
(Rough Trade, 611 Broadway #311, NYC, NY 10012)

VERMIN - "Living Together" LP

Teen garage pop punk that's got an East Bay sound. That means catchy, jumpy, and a basic drum sound. Not bad. (TY)
(46 Des Goelands, Cap-Sante Port., PQ, G0A 1L0, CANADA)

VICIOUS MIDGETS - "Dr. Fetus" cassette

Fuck yeah. Music is pretty basic punk rock stuff — not thrash. Well played. What makes this tape totally rule is the vocals — perfectly raspy. This guy spits this shit out with some intensity I have not heard for awhile. At times floating into a Jello vibrato, other times bringing to mind SACHARINE TRUST or the DERELICTS. Yet not enough to lose his originality. It's not just his voice, but his phrasing and the use of backing vocals are perfect. Fuck yeah. Labels take note. (GF)
(525 C Washington St, Santa Cruz, CA 95060)

WAYLAID - "Dim" cassette

Noise damaged, slow cool psychedelic stuff which moves into crunchy metal riffs. Pretty heavy. Interesting overall, but this recording of it is strangely lacking in power. Side 2 has some live stuff which kicks a lot more. (GF)
($5 ppd. to PO Box 608, Athens, GA 30603)

WEEDEATER - "Get The Job Done" EP

Out of Chicago, this is pretty much mid-tempo to fast hardcore/straight edge (sic) music that still excites many people to this late day. Competent playing makes this probably appeal to listeners who enjoy positive, simple stuff. (AS)
(Shakefork, 513 Prairie Downers Grove, IL 60515)

YOUNG FRESH FELLOWS - "Divorce" 45

The A-side is prodced pop-punk with the hooks hidden away somewhere, while the flip adds organ and filtered vocals. Nice full production, though. (SS)
(PO Box 95364, Seattle, WA 98145)

Waste Management Does it again!

Recycling Shell Game

By Stephen Lester, Science Director
Citizen's Clearinghouse for Hazardous Wastes, Inc.

Waste Management, BFI and other dumpers are now born again environmentalists. Suddenly they've seen the light and think recycling is a good thing to do. Right? No way. It's a fact WMI and BFI are becoming the US's biggest "recycling" companies. But the truth is their motives are not pure and are pretty dangerous.

Their main motive is to use their recycling divisions to protect profitable dump and burn business. They're smart enough to know a good way to placate growing public interest in recycling is to control it.

WMI's RecycleAmerica division is a prime example. All across the US, WMI's using RecycleAmerica to make sure no body else gets into the waste business. WMI's flagship program in Seattle won the city business by omitting the cost of local utility taxes, thus coming in with a bid lower than local independents who did include lawful taxes.

Business Week described WMI's recycling as a *"loss leader"* to bring in new business. In other words, we'll give you recycling as long as you give us the rest of your trash. Then, we'll make sure we recycle no more than 10% of the waste stream.

WMI and BFI are pushing local recyclers out of business. Through "loss leader" bidding, they've practically wiped out the model **National Temple** recycling program in Philadelphia, which was a non-profit, economic development program to relieve unemployment in Philly's poorest black neighborhood.

They control <u>how much</u> recycling happens. They coordinate recycling with their other waste operations for maximum profit. When local governments contract with Waste Management, BFI or any other trash giants, taxpayers pay all the costs and take all the risks. Companies usually collect from local government on the contract, collect from households for the "privilege" of recycling and collect again from the sale of recyclables.

When Lima., OH, contracted WMI to run its recycling WMI set up a flawed program, designed to fail. In addition to the contract, they charged households $2/month, no matter how much waste they put on the curb. Anyone who didn't separate their recyclables to WMI's liking got a warning and a month to conform. If they failed again, that's it! No recycling for you, pal and, not only that, WMI would no longer pick up non-recyclable refuse. The only preparation or consumer "education" people got was one little flyer. Not surprisingly, participation rates are plummeting and now the county is planning to join several others in the building of a monster incinerator.

Some citizens' groups charge that WMI (and its colleagues) don't even bother to recycle trash they're paid to recycle. Fayetteville, AR residents tailed a WMI recycling trailer right to one of its dumps in another county. In Arlington, VA, local activists suspect WMI takes newspapers collected for recycling to a nearby Ogden incinerator.

Some communities point to WMI and BFI's records of price fixing, anti-trust violations and faulty landfill operations, and fight for local ordinances that forbid government contracts with shady companies ('known as "Bad Boy Laws").

In ROCHESTER, NY, WMI's local subsidiary, **Bestway Disposal Corp. agreed to pay $100K as** settlement of a lawsuit by its customers for price-fixing on trash hauling. In 1989, the company copped a plea to federal anti-trust charges and paid a fine of $250K. Bestway is Rochester's largest waste company and it got that way through these practices.

If you look at the evidence of how the trash titans operate, you'd see that WMI and BFI aren't doing either your community or the environment any favors. Their recycling programs are thinly disguised shams, aimed at allowing the giants to retain their death grip on waste disposal services. Don't be fooled!

excerpted from Everyone's Backyard
August, 1990

CCHW P.O. Box 926
Arlington, VA 22216

RECORD TAPE REVIEWS

YOUTH OF TODAY - "Live At CBGBs" EP

Maybe it was cuz I was a-listenin' at such a low volume, but I was amazed at the purity of sound quality on this 6-songer. Recorded summer of 1986, back when cynicism was at a low: "Can't hear your voice back in the crowd ... move up front and shout loud!" Very HC. (KG)
(no address)

Y.U.P. - "Hippoes From Hell" LP

Oh geez, I can't believe I had to review this damned thing — sigh. This LP definitely gets my vote for 'Retardo Recording of the Year.' Song titles like "Getty Lee Sucks PT.2," "Kylie Minogue Be Dead" and "Fat Freddy Gets the Clap," Sheesh... Melodic HC with catchy bits, great songs galore and sporting a Finnish accent so thick I keep expecting the poor schmoe to ckoke on it. Silly geek types take notice. File under 'Dork Core.' (LD)
($8 ppd. to SHJ Records, Risto Eronen, Koivmäki, 58920, Kolkontaipale, FINLAND)

V/A - "A Man's Worth" EP

Actually a split single of two Japanese bands. DISCLAIM does pretty much speed-core. Their sound and stance too is not unlike certain older UK bands whose members sported huge mohawks. RINJYU-ZANGE does sorta NEUROSIS-type grind/growlyness.(HD)
(FMR, 7118-20-15 Hino, Kounan-Ku, Yokohama 233, JAPAN)

V/A - "Endangered Species" 7" Box Set

From the home of box-sets and bootlegs comes this German release of Amphetemine Reptile style bands on the Glitterhouse label. To clarify, this is not a bootleg and Glitterhouse do not put out bootlegs, but Germany as a whole does. Anyway, this contains six singles, all of which feature one track each from the following bands: BULLET LAVOLTA, COWS, GREEN RIVER, BORED!, MONSTER MAGNET, CODEINE, BITCH MAGNET, SURGERY, HALO OF FLIES, HELIOS CREED, UNSANE and BASTARDS. An obvious collectors thing once again but very reasonably priced (at least at Epicenter!). Amazing packaging to boot (no put intended). (JY)
(Glitterhouse Records, Gruner Weg 25, 3472 Beverungen, GERMANY)

V/A - "How We Drink Is How We Rock" LP

This is a collection of contemporary Munich bands, most of which have long hair and wish they were on SubPop. Well, not really, but the overwhelming sound here is post-hardcore/70's retro stuff. Includes NONOYESNO, HELLHINKEL, BLUME, BLACK TONGUES, SIXPAX, etc. Comes with a bonus 7" with four more bands. (TY)
(General Winter Records, Marc Feiler, Dahlienstr 27, 8011 Vaterstett, GERMANY)

V/A - "Living On The Edge" LP

Features either one or two tracks from HATE THAT SMILE, WATCH YOU DROWN, THE LIZARDS, SHOT AWAY, MAD AT THE SUN, CORPORATE GRAVE and INSIGHT, the best of which has to be WATCH YOU DROWN. Nothing too exciting for me here, but fans of CRINGER etc. will really enjoy this collection of clean-sounding, mid-tempo pop-punk. If you want to find out what's happening on England's south coast then this is the record for you. (JY)
(Coalition Records, 23 Sherford Close, Wareham, Dorset BH20 4JL, UK)

V/A - "Japan Bashing Volume 2" EP

With all the praise and interest bestowed upon Public Bath recently, it is nice to see the label diversifying in its scoop. Two Japanese bands share a side a piece. SUBVERT BLAZE are a power trio with with a sound entrenched in the long hair hard rock of the '70s. PLAYMATE are a great group who warp new wave pop with hard-edge rock. This is almost as cool as a trip to Record Boy or the Kirin Beer Club in Tokyo... (AS)
(Public Bath, PO Box 2134, Madison, WI 53701)

V/A - "Panx Vinyl Zine 07" EP

A French comp featuring six European bands of various musical styles (all punk) with a uniting factor , all being very solid songs. CORN FLAKES, SEX BOMBA, NAO, HECTOR, AND VIRUS INSURRECTION. One of the better comps I've heard in quite some time. (LD)
(Panx, BP 5058, 31033 Tolousse, Cedex, FRANCE)

V/A - "Pay To Go" EP

A split 7" with BAD TRIP and GO!, a tour special from earlier this year. Both bands are out of New York, play differing styles of hardcore, but share many human values. This one should sell well. (TY)
(Skene, PO Box 4522, St Paul, MN 55104)

V/A - "Puget Power Act 2" EP

Some power, some weirdness. Includes a great cover of "Somebody's Gonna Get Their Head Kicked In Tonight" by the DERELICTS, and one tune each by YUMMY, and ALCOHOLICS UNANIMOUS. (TY)
(Regal Select, PO Box 986, Isaquah, WA 92027)

V/A - "Tegenwind" LP

This is a Dutch compilation featuring four bands: DISTURBING FORESIGHTS, TRIBEZ OF IDIOTZ, UNACCEPTED and FIETZPADDE. The focus of this record is standard hardcore with a political focus. Includes a booklet with lyrics. (MH)
(De Wilde Wereld, PO Box 39, 1713ZG, Obdam, HOLLAND)

V/A - "The Estrus Lunchbucket" box set

Even if the music on this set of three 7"s completely and totally sucked (which it certainly doesn't), the packaging alone is A-1, numero uno, the head cheese, etc.. 12 bands (1 song each), including, MONO MEN, GAS HUFFER, YOUNG FRESH FELLOWS + mas. Sixties influenced rock n' roll, groov-eee maaan. (LD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

V/A - "The Good Trash" EP

Split 7". Bands are EAT MY CHAINSAW and SOCIAL OUTRAGE. CHAINSAW have a simple poppy punk tune that is pretty fun and SOCIAL OUTCASTS have a more basic punk song which sounds ok, goes nowhere. This record has an anti-drug theme. Both songs are anti-drug. It was funded by some city government organization — it is cool that the city is trying to work on this problem <u>with</u> the kids, yet this project comes off to me as a little condescending. (GF)
(no address, AUSTRALIA???)

V/A - "San Jose Is Throwing Up" cassette

An ass kicker from start to finish! San Jose is a melting pot of new and old talent and practically everybody is given some time here. P.T.L., NASEL SEX, NO USE FOR A NAME, ASBESTOSDEATH and 10 others do between two and four tunes each. If nothing else, this is worth getting for the blistering DISCREPANCY tracks alone! Heavy duty. (CD)
(Joey, 2095 Orlando Dr., San Jose, CA 95122)

V/A - "The Split Noiz Live "EP

Take a chill pill with the fuckin' bootlegs already! E.N.T. and (no surprise) PATARENI here with live shenanigans. The bands rule! The sound quality eats ass! Nuff said! (CD)
(Falsanja Kolkos Records, YUGOSLAVIA)

V/A - "Tearing Down The Barricades Vol 1" LP

A cool comp featuring the likes of SPLINTERED, SOFA HEAD, IDENTITY, BRAINSTORM, FILLER, HOTALACIO and more. Lotsa styles, all pretty aggressive regardless of tempo. (TY)
(Fourth Dimension Records, UK)

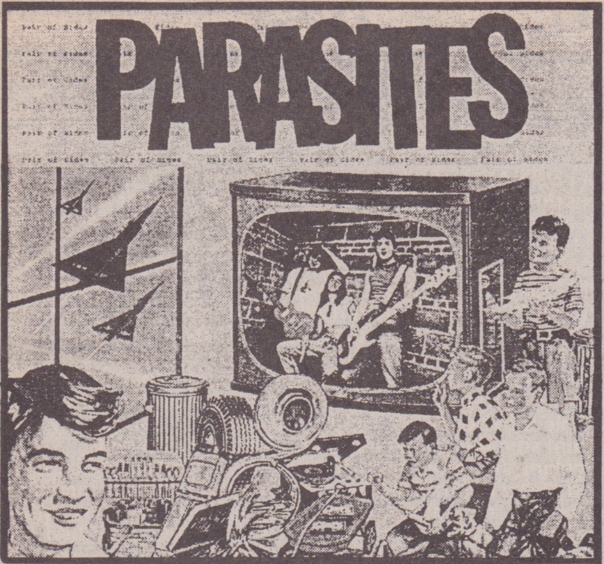
V/A - "Tschernobilly" cassette

This comp is really great, pretty much every band is really good, and is in some way different from most average "punk-thrash" around today. Tschernobilly is a zine, and every band on this tape has been interviewed in the zine. Another nice thing is there are more females in these bands than you're likely to find in most places. Bands are BINGOS, WENCH, DIE TOTEN HOSEN, BAMBIX, BIPS, F.U.A.L., BLESS & more. Mostly European. (GF)
(PO Box 10, 08 12, 5600 Wuppertal 1, GERMANY)

V/A - "Wheel" EP

A compilation dedicated to a different machinery component as its central theme each time. This version has the JULIANA EXPERIENCE, basically Juliana Luecking sometimes coupled with the HOLY ROLLERS, providing three cuts of angst-filled folk soliloques that are strong and effectively gripping. The last track has the HOLY ROLLERS solo with a song much better sounding and simply better than the material on their last LP. This neato-keen. (AS)
(Simple Machine Records, 3510 N. 8th St., Arlington, VA 22201)

IT'S OUT! - THE PARASITES 1st FULL LENGTH ALBUM



PARASITES "Pair Of Sides" LP/Cass. $6.50

Great New Jersey style pop-punk. 16 songs written by Nikki and Ronnie Parasite. Cool full color cover by Winston Smith. The first 100 people to order from Blacklist get one on hot pink vinyl!

The PARASITES new 7" will be in the stores in early January. It's their incredible version of the Misfits' classic "Last Caress". It will be a limited edition. If you can't wait for it to hit the stores send us 10 bucks and we'll send you a test pressing when we get them. Send to: Shredder Test Pressing, 181 Shipley St., S.F. 94107

"The World's In Shreds" Volume 2 with Jawbreaker, Crimpshrine, Moral Crux, and A Priori has been pressed on colored vinyl for the 1st and final time. Blacklist has 50 copies - order quick!

Also available $2.50 each; "The World's In Shreds" compilation singles: Volume 3 with CAPITOL PUNISHMENT and 5 more Fresno hardcore bands. Volume 4 with THE UNDEAD, PARASITES, and 4 more New Jersey bands. Still in print - JAWBREAKER's "Busy"/"Equalized" 7 inch $2.15. Checks payable to Blacklist, 475 Valencia St., S.F. CA 94103. Include 90¢ postage 1st pound, 35¢ each additional pound U.S. 4th Class.

SHREDDER RECORDS

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CRAWLPAPPY

CRAWLPAPPY

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MOVIE REVIEWS

I can't stand the new TV shows. Please don't make me watch them!!!

I know from the ads that several of them have peripheral punk characters. But every time I turn on one of these things and get yet another mock-MTV opening I want to puke. Instead, I just turn it off.

Which is why I'm not reviewing "Hull High" this month. Give my stomach time to adjust, OK?

My only recommendations from the new fall season are shows that are not new - namely, "Living Color" and "The Simpsons" - although the best comedy I've seen all month has been the many Faith No More vids on Video Jukebox. Hell, they even cancelled "Alien Nation."

Now and then I watch a silly kid show (with my silly kid, of course) called "You Can't Do That On Television." This is the kind of TV show that relies on dumb running gags like people being doused with green slime. They also make lots of jokes about punks, all in fun, of course. Recent episodes have featured haircut mistakes, fashion horrors and oh so much more. As mindless entertainment goes, it ain't bad. Even if it is Canadian. Punk appearances are usually brief, so I can't give you much of a plot summary. But it's a fun way to kill a few brain cells.

One heartening view of punks on the tube came to me via the local news the other night. When racist flyers ("Tired of minorities running your school, beating you up and raping your girlfriends?" and other such drivel) appeared on a local high school campus the day racist Tom Metzgar's trial opened here, one TV station sent out a camera crew to interview students They happened to grab a group of punks, who took one look at the flyers and said "that's disgusting! Racism sucks!" Then they started talking about putting together a Rock Against Racism benefit to spread the word.

Better watch out, guys, we'll lose our bad-ass image and they won't put us in stupid movies anymore. What will I have to write about??

And you guys in Eastern Europe have got to stop being so nice, too. Otherwise, you won't be able to get film extra work when your own directors start making punxploitation films.

Speaking of stupid movies, you can check out two of the lamest "punx" ever in Clint Eastwood's recent flick **Dead Pool**, a very obnoxious thriller with the usual chase scenes, phony suspense etc. that you expect from Clint. Those of you who read the cyperpunk mag Mondo 2000 probably will recognize Durk and Sandy, the natural-speed salespeople, dressed up in some very unlikely outfits. Those who don't read Mondo can just look for the overly-tan acid casualties in mufti.

Punk gang of the month was featured in **Adventures In Babysitting**, a terribly cute flick that your kid sister would probably like. Personally, someday I'll look back on my short life and wonder how I could've wasted two hours of my precious time watching such drivel. Anyway, our heroine, the babysitter, and her three charges (all much too old to really need a babysitter - but then, the actress playing the babysitter is much too old to be a high school kid anyway) are on a Manhatten subway train, trying to escape from murderous thugs. Enter black gang, in blue, and punk gang, in red, from opposite ends of the car. Much snarling ensues. The nice suburban white people are somehow not pulverized. Who can explain?

To improve next month's column, send your DIY punk films or review suggestions to me at: 70 NE Monroe, Portland, OR 97212. Thanks!

"...a political hack is in charge of Freedom of Speech," sums up the attitude of **Pump up the Volume**, a surprisingly good Holly-wood mainline teener flick. I subjected myself to multiplex hell only because of an affection for pirate radio. The story, the embellished auto-biography of writer & director Allan Moyle, centers around Happy Harry Hard-on, the underground hero of Hubert Humphrey High. Happy Harry is the radio persona of a guy too smart and good looking to be an outcaste (reality check 1) at a go-getter school in the tract house dessert of SubPhoenix. HHH (the radio pirate) plays lotsa CONCRETE BLONDE doing a LEONARD COHEN cover and masturbates on air. "He talks about his dick and plays ICE T!" squeals a cheerleader type. HHH also bitches about lack of vision and leadership. Sure, he's disenfranchised, HHH (the school) is standardized test score crazy. "Only 200 days until SAT!" The school also has this evil policy of enrolling 'minority' students, getting state and federal tax dollars for stooping to have 'minority' students, then flunking and expelling the 'minorities' in October while still continuing to collect the tax dollars.

Happy Harry's dad is the school district supervisor, so Happy Harry obtains and reads embarrassing internal memos over the airwaves. Happy Harry also reads letters and, if there is a phone number, a reply is guaranteed. You want on-the-air, real life drama? How about adolescent suicide! "I'm all alone..." My heart bleeds.

Seeking an enemy vector for the intrusion of teen suicide into the bliss and perfection of SubPhoenix, the Establishment media blames Happy Harry. Of course, there is no such thing as bad publicity. Happy Harry's favorite phrase, "So be it," gets graffitied all over campus. Everyone from token punkrock to superachiever princess tunes in, listens, and believes. The more they listen, the more anti-authority mischief they start to commit. This is the big reality check. The weirdoes, such weirdoes that only suburban fasttrack high schools can produce, I can buy their rampaging. The parentally pressured straight A types and the expelled 'minorities' I can expect to blow up the chemistry labs. But everyone in-between? No, no way in Hell. Ninety-nine plus percent of High School types are ready, willing and gung-ho about kissing authority figure ass. Somebody should've called Johnny Marr or Rev. Norbert Ugly for cynicism advice.

Back to the action. We get the FBI, the FCC, the network media circus and the local political units into the act. Happy Harry as left a trail of technological misdirections and keeps threatening to hang it up. It is pointed out to him that He, Happy Harry Hard-on, or Chuck U. Farley on the PO box, is the vision, voice in the wilderness and leadership that he's been whining for. Time for fast action hollywood heroics.

See the movie, get Zeke Teflon's guide to pirate radio, subscribe to the Association of Clandestine Radio Enthusiasts, get the Fall 1990 edition of Whole Earth Review. Hear you on the airwaves as we take the concept and practice of Freedom of Expression away from the political hacks.

While we're on the subject of freedom of expression, may I complain about something? Thanks. I'm more pissed off than a horse with a plugged urethra over this loose network of public access types who whine about Tom Metzger's program Race and Reason. Sorry campers, but freedom of expression includes things we don't like. I don't mind if you go on TV for half an hour advocating the castration of anyone who dons a white hood and burns a cross. I kinda like that idea. But to say that Mr. Metzger, et. al. should not be allowed their half hour of public access leaves it open to Jesse Helms & company to say that ho-mo-sexuals and communists and anyone else out of fashion with community standards should not be allowed on TV. Quit whining along with the party line, OK?

O.k., well maybe this is just the first time in a while that I paid attention, but it seems there was a surplus of films released this last month of which even the commercial offerings presented some interesting cultural signals. These three films are a cross-sample--one epic, one criminally bad, and the first, **House Party**, is a film (out on video), which needs to be talked up.

Well, this one stands head and shoulders above the crowd of high school/college films aimed at white audiences—**House Party** is a meaty film in the guise of adolescent comedy, an interesting work from an ever-growing movement of black films which refuse the stereotypes imposed by the white cinema. **House Party** is rare in that it uses the pop scenario to discuss some political issues—racism, class, and safe sex. This film is able to satirize parts of black culture from within black culture—comedy that could never be done appropriately in a white film. Like Spike Lee's much underrated **School Daze**, **House Party** doesn't seek to decode its

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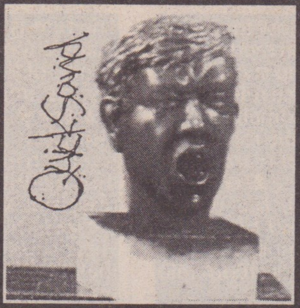

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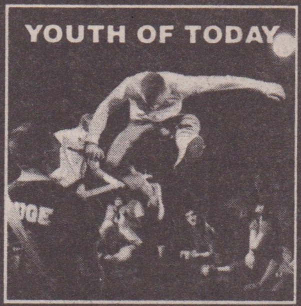

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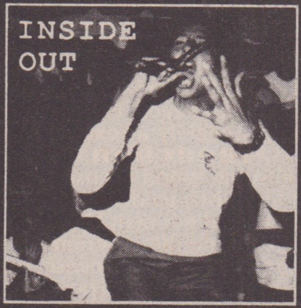

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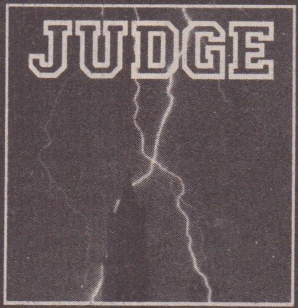

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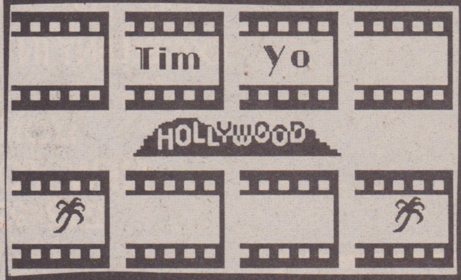
content for white audiences; the chances are rare that allow for inside jokes from a culture held aggressively outside mainstream media. Best of all, the writing is wickedly funny—white cops who stop short in the middle of an arrest 'cause they're out of doughnuts, or else release the black suspects only after having them repeat "I am somebody" at gunpoint. The film's got its gimmick too—a vehicle for the rap duo of Kid n' Play so there's the obligatory showcase scene, but manages to avoid heavy corn. **House Party** ain't trying to be a **Do the Right Thing** (nothing could compete anyway), but what's important here is that the options for black filmmakers and black film audiences continue to increase. **House Party** happens to synthesize the notions of entertainment and education (BDP's credo) into an effective whole.

On a much lower note, I ask myself what in the hell those Coen boys have been up to in between **Raising Arizona** and the official BOMB of the month (I'm sure there are many others out there I missed) **Miller's Crossing**—AKA, film-as-pain. For two hours, the unlucky viewer is subjected to dialogue so rehashed methinks the Coens picked through all the scripts too bad to be produced in the first official gangster wave of the '30's, characters so flat they appear to have been dancing with a mack truck, and a true yawner of a plot. It seems that here the filmmakers felt they had a project on which they could perform genre transfusion—take a hackneyed premise, (almost always these are period pieces) and breathe the life of neo-nihilism into it—the critics will rave. Think of all those films that have been released under the slogan, "a fable for our times," and the next time you see the word "homage", run the other way. Well, **Miller's Crossing** has the appropriate amount of gratuitous violence, nostalgia fetishism (I sometimes think these films get made to show off the producer's antique collections), and existential gangster types to qualify as a post modern b. m.—or is that post mortem? The anti-hero of this offering takes up half his screen time smoking without pleasure and staring into space—that is when he's not being kicked and punched from one side of the city to the other without breaking sweat or groaning—could be the beginning of the super-victim genre, the anti-Schwartzenagger. Then there are the innumerable shoot-em-in-the-face-cause-gangsters-r-tuff scenes, or choose from one of two "I can empty 100 rounds from my machine gun into this single body." Why didn't someone wake up the editor? None of the characters are spared violence, which doesn't matter since you're not asked to care about them anyway. But in discussing the characters, one must note that aside from being impressively mediocre, **Miller's Crossing** also handles the dirty little business of anti-semitic and misogynist undertones. Who, afterall, are the film's official pariahs—the only two Jewish characters. First, we're given Bernie Birnbaum, a cowardly sell-his-mother(or sister)-for-a dime, degenerate slime. Next comes his sister Verna—the film's official slut. Its nice that **Miller's Crossing** only woman gets to pack so much into her character; she's a Jewess with all the stereotypes intact, a man-eating, promiscuous gold-digger. The Coens make sure their script bandies about all the ethnic slurs of the day to give the film that old time feel and prove they're no shirkers from the intolerance of the past. We even have one cop comment, while recommending that Birnbaum be sacrificed to preserve the mafia peace, "what's another Hebrew?" Yes, those brothers are daring lads—hard-hitting social commentators. Too bad they didn't notice that Bernie's character was, of all this stuffed-shirt ensemble (plus a stuffed dress) the most repugnant on the basis of ethnicity. Don't get me wrong, the Italians of this film are not exactly given flattering portayals. Of course Verna gets it worse because she's Jewish and a woman. She double crosses everyone in the film to protect her brother who's a known freak, so she's a fool as well. She's also far too free with her love as one thug testifies when looking to rough her up: "Go 'head and run, sweetie. I'll track down all you whores." So what are we left with when all's said? There's the climax scene that feels decidedly like a cross between **Blue Velvet** and a Fed Ex commercial (I do love those fishe-eye closeups), which manages to evoke, for a few moments, the satisfying weirdness of **Blood Simple**; an epilogue that makes ya sorry you woke up for the climax; and an overall bad taste in your mouth (probably not from the fountain dregs in your soda). Overall, you've been mistreated. Yeah, I know the Coens can do much better (and some of the camera work here is pretty fine), and realize they probably saw **Miller's Crossing** for the fiasco that it is after the first rushes came in, releasing it in order to recoup their losses. Best to spare their reputation further—just stay away.

By far the most impressive piece to hit the screen in recent memory is **Henry and June**—a piece so intense it fogged up my critical faculties at times. This one is intricate and one of the few metaphoric American films to gain major distribution (**Angel Heart** succeeded only in being vague). Based on the version of Anais Nin's diary released in '86, **Henry and June** is the story of Nin's womanly awakening, all the more compelling because the objects of her affection are Henry Miller and his enigmatic wife June. The film is able to explore the sensuous in the context of a dynamic triangle (plus Anais' husband, Hugo), rather than relegating the story to one of those gratuitous baptism-by-empty-sex scenarios. Inevitably, as this is the first film to receive the MPAA's NC-17 rating, **Henry and June** has been touted as a piece of daring eroticism, but sex here is neither sensationalized nor graphic; rather, Kaufman filters **Henry and June**'s most passionate moments thru the filter of Nin's literary eye. It is her dreamlike imagery, her obsession with the infinite which, as in the pages of her diary, frames the visuals and the tone of the story itself. Eroticism is , afterall, 85% suggestion, expectation, and the bulk of the sensuosity here hints at that which can be neither presented nor understood. Like the film's many mirror reflections—contained both in the literal composition and the characters' perceptions of eachother—Anais' passage is both spiritual and sexual. The photography here is a constant reminder of this interconnectness: heavy grain, deep blues , fog, cigarette smoke—all if which diffuses what Nin was afraid to find: "the rust of living," a morbid fascination which drew her from her sheltered bourgeois world to the streets of Miller and the sentient neurosis of June. The film's visual language—dominated by foreground/background and a concern with the inanimate (wine bottle, cigarette, bed)—is both the photographic equivalent of Miller's writing (the poetry of the ordinary) and evocative of the transcendental filmmakers who, in turn, owe their debt to the purity of silent film images. For all its aesthetic finery, **Henry and June** is, ultimately, an extremely groundbreaking film. Kaufman tips his hat to **Maedchen en Uniform** (the film through which our foursome spend a tense screening) and in so doing, acknowledges that film's blatant discussion of lesbianism and the liberating tone of its historical moment (**Maedchen** was a product of Germany's Weimar republic, a period of social radicalism to which the Third Reich was a response). Likewise, Kaufman gives the characters of June and Anais profound sexual power; it is, afterall, June in whom Anais finds her soulmate, and the scenes between them are as intense in their emotional content as in their sexual frankness. All in all, **Henry and June** is a film of as much compassion as passion, avoiding all the self-important drudgery of bleak cafe dramas like **The Moderns** and other period films-for-the-sake-of-set-design. Though those with a thing for Parisian boho's of the '30's will be fully saited, and Fred Ward (Miller) and Uma Thurman's (June) Brooklynese can grate, these characters function with only the minimal amount of self-consciousness. Instead, we get humanism without a sentiment o.d., honesty with warmth. Many thanks to Kaufman for making a film that explores the human condition without attempting to fix it. **Henry and June** is an expansive piece, comforting in its affirmation—shared by the work of Nin and Miller—that the tireless and earnest pursuit of chaos is the surest route to grace.



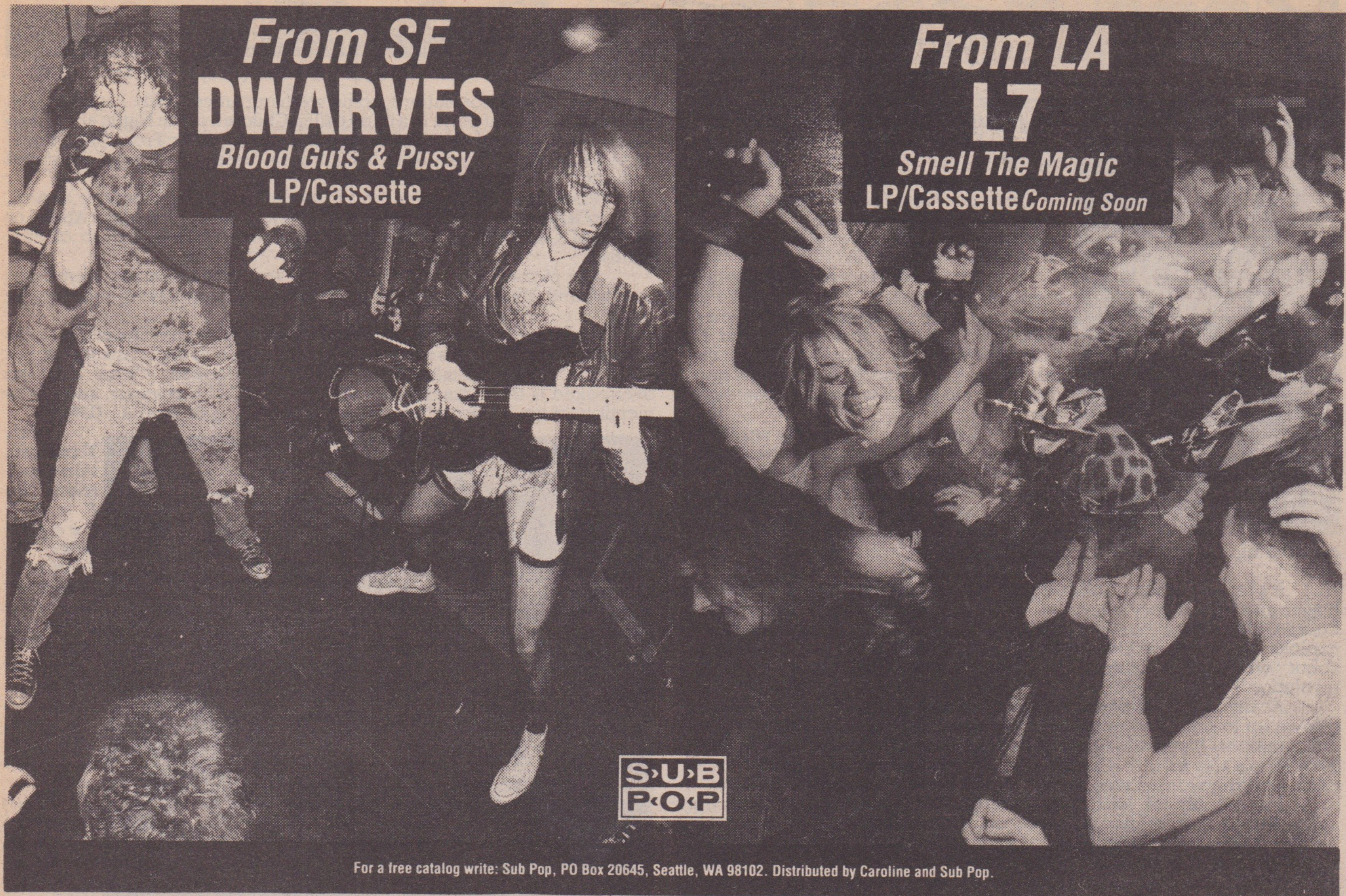
Just wanted to briefly mention a very interesting "punk rock" movie I saw. It's called **Rodrigo D: No Futuro**, and for those few of you who can't decipher Español, that means "No Future." And these guys really mean it maaan.

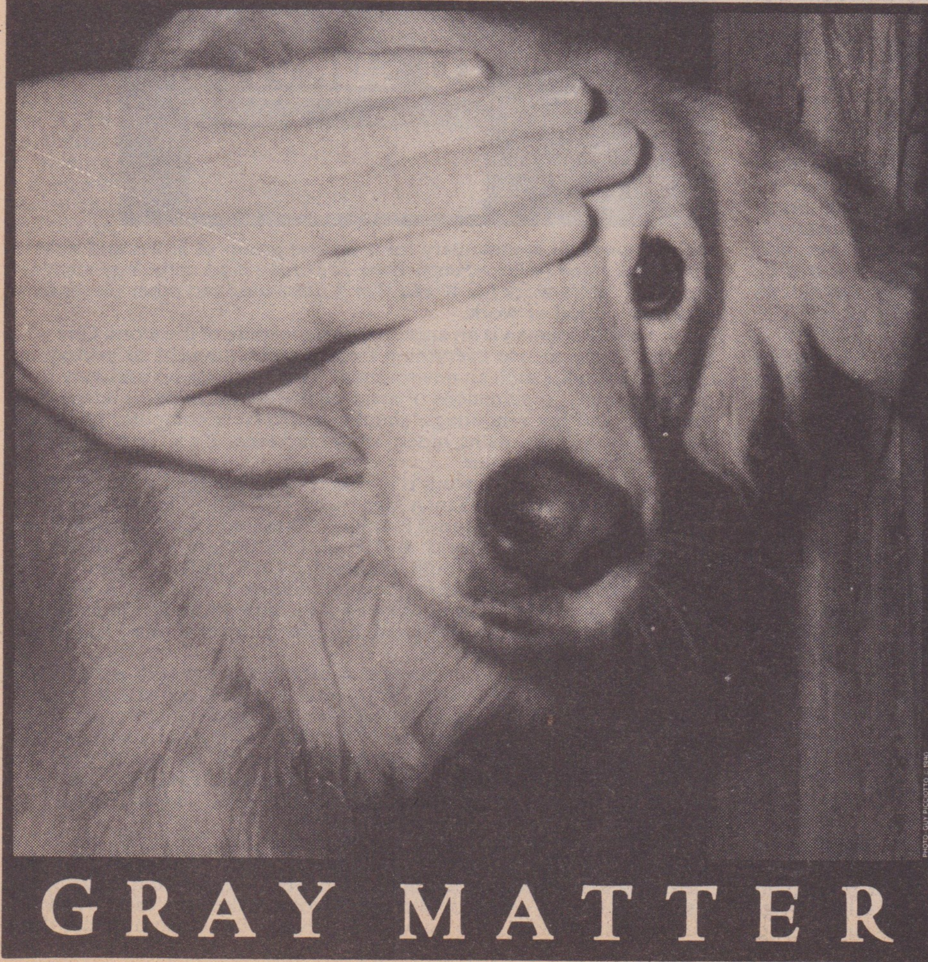
Filmed in the hillside working class barrios outside of the cocaine capitol of Medellin, Colombia, the movie depicts the empty and hopeless lives of the youth there. They have a nowhere future in the straight world of their moms and dads, and their only choice is a life of crime. Many of the kids in these slums end up working as hit men for the drug cartels, an almost natural outlet for their pent up frustrations.

But what makes this flick most curious is the fact that these kids are all punk rockers. They spend their illicit money buying new equipment for their bands, and then they go up on rooftops, set up, invite their friends over, and go fucking crazy. The whole soundtrack is punk and harccore music, their attitudes are pure punk. It's just really weird seeing a Third World version of **Suburbia**. They aren't cheaply imitating their northern neighbors--punk completely expresses their alienation better than any other culture can.

Some of the bands are good too--there's one scene where this one kid is wailing away alone on his drums, shouting out completely intense punk.

This film was done by Victor Gaviria in 1989, and though it is not a documentary, he got local kids to act out their day-to-day life for us. And in case you wanted proof as to whether the film rings true to their real life conditions (like ununiformed cops pulling up in a jeep, grabbing a kid, and then he is found days later in a gully--very dead), eight of the ten main actors here have since died.





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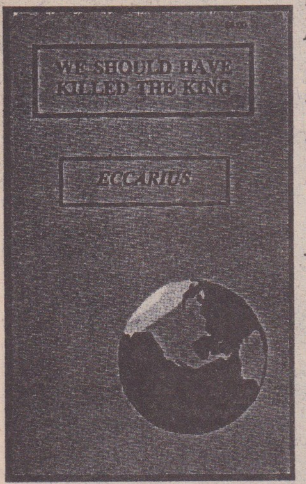


Eccarius. *We Should Have Killed The King*. [San Diego: III Publishing, 1990]

I suppose I wouldn't be expecting much if this book wasn't written by the same person who wrote last years *Last Days of Christ the Vampire*. That story was an original and clever telling of the Christ myth assuming that Christ was a vampire, corrupt and carnivorous.

We Should Have Killed the King is a much simpler story. The story follows Jack Straw's life and awakenings to anarchist politics. From anti-nuke liberal to RCP-communist to nihilist burnout, the real focus is on personal life giving a new dimension to the stale political commentary.

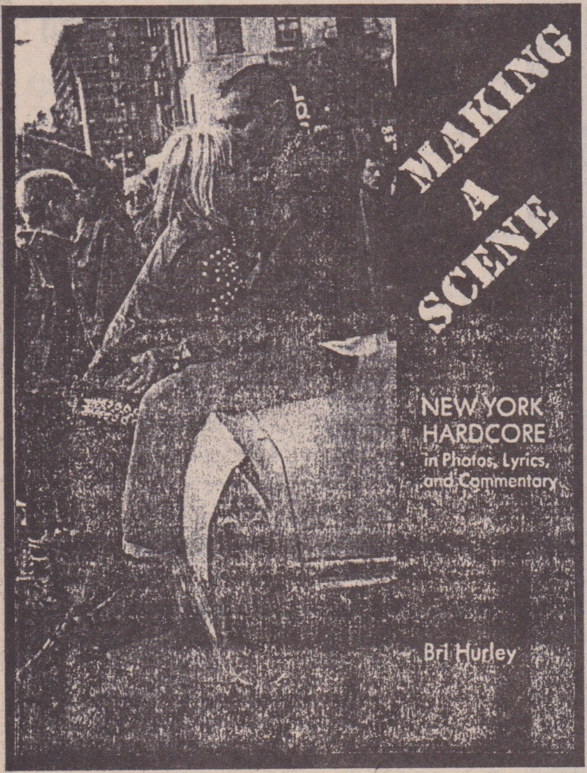
A while back, Eccarius wrote an article in the Fifth Estate describing his books as "bourgeois". Why? Because they focus on one character and a true anarchist novel wouldn't have any one hero. Geez. Sounds like nit-picking to me. Especially considering the highlights of the book are his many loves and relationships.

It's funny because I'm usually not patient enough to get through the bigger anarchist-theory tomes (at least I don't enjoy them). But reading Emma Goldman's autobiography with all the tales of her affairs and sexual exploits made her politics much more palatable. Who said something about "when the revolution calls for sacrifice, it's time to sacrifice the revolution"?

At any rate, this book is a fun romp full of personalities we all know (blown up to American novel proportions of course). There's the spaced out communal hippies á la Zendik Farms. There's his beautiful, yet distant lover who's also a big-wig in the RCP. There's his affair with the down to earth working woman who seems to transcend his dogmatic politics.

I know. My life isn't that romantic either. But you believe in the characters (or at least I really wanted to). Maybe it's because of the simple writing style, which the publishers claim is purposefully done.

While a very different book from *Christ the Vampire*, *We Should Have Killed the King* has a lot of personality and is almost touching. Don't expect any happy endings. Don't expect any heavy political insights. But it's a good read and certainly a nice breath of fresh air. (LH)



Bri Hurley, *Making a Scene: New York Hardcore in Photos, Lyrics, and Commentary*, Faber and Faber, 1989) 86 pp., $11.95.

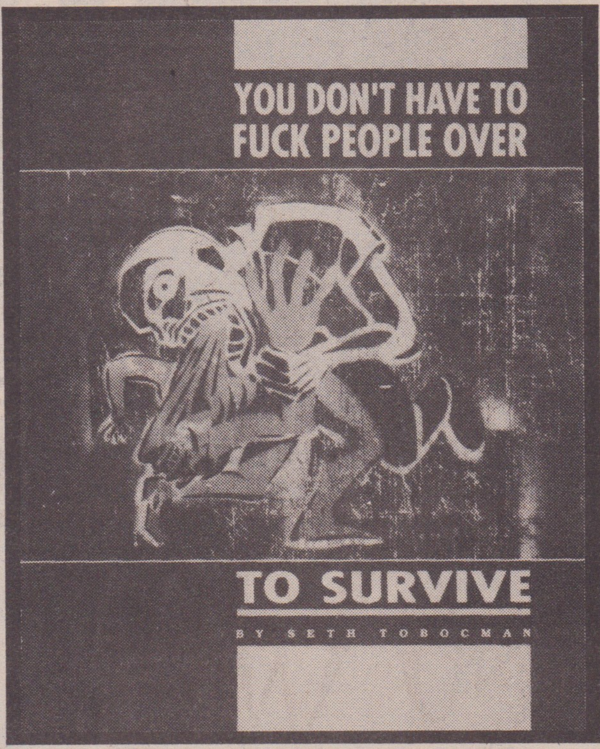
In the last few years there's been an influx of books dealing with this country's various punk communities and personalities i.e. Banned in DC and Threat By Example, Making a Scene seems to attempt to follow in these footsteps but flounders a bit.

While it tries to act as more than just a bound photo zine spotlighting the photography of Bri Hurley, the accompanying text tends to be repetitive and not as diverse as it could be. The words that accompany the pictures take the form of lyrics taken from Damage, Ed Geins Car, Prong, and of all godawful bands, Warzone, as well as snippets of interviews with New York scenesters Ralphy (Jesus Crust/squat shows), Gavin van Vlack (Absolution), some woman named Cindy Pack who I'm unfamiliar with, but plays in a band called Children of the Night, and Diego Casalins the pre-United Blood bass player for Agnostic Front. The words these four express range from insightful to practically down right stupid and often seem to prove repetitive.

Photowise the pictures tend to sometimes be be repetitive as well, i.e; two large pictures side by side of Tommy Carol of Straight Ahead or Davey of Ultra Violence with no other representation of each of their bands.

The pictures range from '85 onward and for the most part were taken in of around CBGB and capture both bands and fans playing and hanging out.

Technically, there's a few mistakes, Dag Nasty aren't from New York is one, spelling Porcelli's name with an "e" instead of an "o" is another, but these are minor mistakes and can be overlooked. What can't be overlooked is the outrages price of $11.95. It'd be cheaper, and not to mention "more hardcore" to just xerox this thing or steal it. (DM)



Seth Tobocman, *You Don't Have To Fuck People Over To Survive*. (Pressure Drop Press, PO Box 460754, San Francisco, CA 94146). 138 pgs. $7.00 ppd.

Seth Tobocman is one of the editors of the New York based magazine, *World War 3 Illustrated*, which has existed for roughly a decade and serves as a forum for sociopolitical commentary for a diverse group of artists and writers. *You Don't Have To Fuck People Over To Survive* is an anthology made up mostly of Seth's work for *World War 3 Illustrated* and other pieces from a 10 year period of work.

Seth Tobocman is an artist in the truest sense of the word. One who has the ability to use everything from his environment to portray his dissatisfaction for such an environment. The mediums he uses vary from piece to piece. Combinations of mass-produced, mass-media images and stark pen and ink renderings; simple yet effective computer generated pieces; newspapers, paint, blood, sweat and tears. It's all here and it's all very real and very honest.

If anything, Seth's work is a kind of double-edged sword. Titles to pieces of work such as "I Saw A Man Bleed To Death", "Ego", "The World Is Being Ripped", "Bullet Proof Fashion", "Paranoid Truth", "Survival" and "The History Of The World And Tompkins Square Park" all lay the groundwork for inciting both depression and disillusionment in the viewer, because of the subject matter depicted, but also a sense of inspiration gained from the excellence of the artwork and supportive text. I believe it is possible to find strength in the midst of sorrow, and I think Seth's work does just that.

Considering the seriousness of the subject matter here, subjects that include control and oppression from outside forces, and interesting side note to this book is that Martin Sprouse had the hardest time trying to find a printer willing to touch it because of the "offensive" word used in the title. In all, some 30 printers, from all over the country, refused to print this book. Ironically, such refusal simply bolsters the content of this book, and becomes just one more reason why *You Don't Have To Fuck People Over To Survive*.

This is the third offering from Pressure Drop Press and has all the hallmarks of what is fast becoming an established home for powerful, creative and inspiring publications. Martin bust his ass on this again, and I think his efforts, coupled with Seth's work, make for a truly wonderful book. Bias has nothing to do with this review, but common sense does. (JY)

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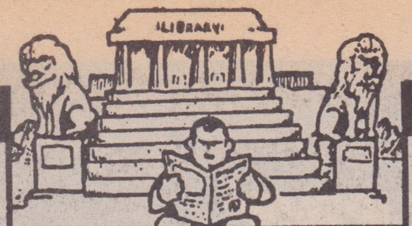


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (DD) Donna Dresch, (LH) Lance Hahn, (JY) John Yates, (JO) John O'Crane, (JX) Jux, (LD) Lali Donovan, (DE) Deb E

When you send in a zine for review include a complete address and a postpaid price. You will receive a trade copy of MRR if your zine is reviewed.

LISTEN #1 / $2 ppd.
8 1/2 x 11 - offset - 14 pgs.
This anti-racist collage of sorts may be kinda small, but the idea behind it isn't. It's basically stuff this guy got from other anti-racist printed matter. It's even got a stencil you can cut out and use to cover up racist graffiti. There's also a list of anti-racist organizations in which you can get involved. (DE)
1037 Yardley Landing / Virginia Beach, VA 23464

BAD TOAD #4 / 50¢ ppd.
8 1/2 x 11 - offset - 18 pgs.
This here's a pretty neat li'l zine. I liked it mostly coz of this interview with the folks who run a club called Squashpile in Asheville, NC. Record and zine reviews, and several cloumns too. (DE)
POB 2614 / Stn. A / Champaign, IL 61825

THE MILLION YEAR PICNIC #3 / $1 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
I thought this was ok until I got to this interview with a guy who works for Don Qs. Maybe I'm overly sensitive from living in the heart of p.c.-ville, but there were enough babes, chicks, asses, even a slut, to last me for a while. I just don't care who Don Q employees fuck... or on which billiard table. Guess I just didn't get the joke. (DE)
POB 21311 / Santa Barbara, CA 93121

INK DISEASE #16 / $3 ppd.
8 1/2 x 11 - offset - 138 pgs. (glossy cover)
The latest issue of I.D. features the second outing for a graphics publication called Emissions, which, I have to say, is probably the redeeming feature here. I.D. features interviews with Screamin' Jay Hawkins, Faith No More, Firehose, Tragic Mulatto, Kramer/Bongwater and a couple others. These interviews are pretty uninteresting for the most part and graphically dead. It also has a bunch of reviews. Emissions is spliced into the middle of the magazine and, although not as strong as their first outing, it is a good sign for things to come, I feel. (JY)
4563 Marmion Way / Los Angeles, CA 90065

BABYFISH... LOST ITS MOMMA #4 / $2 ppd.
8 1/2 x 11 - copied - 90 pgs.
Self-described as a "free form journal of poetry, politics, visuals, fikshun, interviews, music, literary reviewz, creative thought and communal action," and there ain't too much I can add to that. (JY)
POB 11589 / Detroit, MI 48211

AHOALTON #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
I hate to review first issues because you either crush the person with a bad review or you prompt them to try harder next time, and hopefully they choose the latter. Anyhow, this features an interview with the Circle Jerks, one with Backwards Day and one with Trusty. (JY)
3811 West Pine Blvd. #61 / St. Louis, MO 63108

A LEAP OF FAITH #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A collection of newspaper clippings and press photos that are apparently amusing. (JY)
Cri/Pesticide Death / 16739 Old Manchester / Grover, MO 63040

NO ANSWERS #9 / $4 ppd.
8 1/2 x 11 - offset - 48 pgs.
No Answers has probably the best interviews anywhere and issue 9 keeps up with Fuel, Downcast, Judge, Man Lifting Banner and Admiral. Sonia, back from several months in the Soviet Union, offers an interesting look at the Soviets as people and socialism as an alternative. The quality and graphics are excellent with emotion-packed photos. Add to that plenty of record reviews, no ads, a great piece on being gay and a 7 inch from Downcast (see reviews) and you could have one of the best zines around... except for the front cover. The self-righteous sermon on the cover reads like a cross between a Hardline ad and a chapter from the Old Testament as Kent profuses hate for everyone not militant straight-edge. Then this "atheist" condemns us to hell. Lighten up, do you really think drugs enslave more South Americans then banks and coffee plantations? So do two things: Buy this zine, and then rip off the cover. (JX)
POB 680 / Goleta, CA 93116

A FRSH YOUNG EGGY WEGG #1? / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
Pretty interesting little "zine" here. Hand drawn graphics that tell the story of the life of an egg! From its factory farm birth on. Creative and humorous and worth your time and money. Love the back cover graphic! (JY)
Bern c/o Carri Dzuris / 541 37th St. #C / Oakland, CA 94609

ALTERED REALITY #7 / $2 ppd.
8 1/2 x 11 - copied - 20 pgs.
The majority of content here deals with hardcore and the rest covers skating. I skipped the skating stuff and read an interview with Bloodline (who seem to have their heads on straight) and a short conversation with Judge that offers basic band info. I found it a bit odd that the editor spent a lot of space putting down Professor Griff's (formely of Public Enemy) record but completly lamed out when reviewing the Shelter record. (MS)
Carl Skildum / 14035 Hayes Rd. / Apple Valley, MN 55124

DEAR JESUS #37 / $3 ppd.
8 1/2 x 11 - offset - 24 pgs.
One of the better zines currently being published. With this issue Sam has interviews with Mike Bullshit, Mark Ryan (vocalist for Supertouch), Seth Tobocman and some of the people involved with MRR. All of the interviews are entertaining and informative (the way interviews should be) and do a good job of documenting personalities, insightful thoughts as well as humor. Also included are a bunch of reviews, some letters, graphics, local news and a free Born Against 7". Get this one. (MS)
POB 1145 / Cooper Station / New York, NY 10276

MURDER CAN BE FUN *1991 Datebook* $2 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
Another enjoyable grim reminder of the ugly, strange, dark, bloody and funny events of the past. Each day of this 1991 calendar offers a one sentence explanation of some type of disaster or strange event that has happened. Even though most evey bit of info was probably painful to experience I'm sure very few people would get bored reading through this entire project in one sitting. I like it. (MS)
POB 640111 / San Francisco, CA 94109

FACTSHEET FIVE #38 / $3 ppd.
8 1/2 x 11 - newsprint - 136 pgs.
GET IT! If you never have before... do it now. If you have in the past... do it again. A must. (MS)
6 Arizona Ave. / Rensselaer, NY 12144-4502

THE GRUNGE #1 / $1.25 ppd.
8 1/2 x 11 - offset - 34 pgs.
From the guy who used to do Stop Skate Harassment comes a zine that Mike La Vella would really dig. Looks good for a first issue. Reviews, columns and some not-so-thrilling interviews (Tad, Nirvana, The Cynics, White Zombie and The Mummies). (DE)
1845 E. Princeton / Fresno, CA 93703

VERA KRANT #19 / Send I.R.C.'s
5 1/2 x 8 1/2 - offset - 24 pgs. - Dutch.
This is a very colorful newsletter put out by the folks who run the Vera Club in Groningen. It basically serves as a review of shows put on at the club and calendar of upcoming events (shows, movies, etc.). The club itself sounds pretty swell — it's run by volunteers and serves as a youth center. (DE)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

BREAK-FORTH AND UNITE #3 / 3 stamps
8 1/2 x 11 - offset - 28 pgs.
Reviewing-made-fun courtesy of a zine that's actually interesting to read! Interviews with Citizens Arrest, Born Against and Go!, reviews and more. Pretty fuckin' cool. (DE)
Paul Matey / 427 Madison Ave. / Apt. #2 / Scranton, PA 18510

JERSEY BEAT #41 / $2 ppd.
8 1/2 x 11 - newsprint - 64 pgs.
This is for those of you whose interests go farther than punk and HC. There's lengthy record reviews, zine reviews, a feature on industrial stuff, interviews with Yo La Tengo, Chikara, Nine Inch Nails, Soulside and Crawlpappy, and more. Lotsa variety here! (DE)
418 Gregory Ave. / Weehawken, NJ 07087

AFTERSHOCK #4 / $1 ppd.
8 1/2 x 11 - offset - 18 pgs.
The ramblings of a madman? Naw, of a comix fiend rather! Besides comix reviews, there's a few zine and record reviews. Also included... the adventures of Freedom Man. Pretty sparse. (DE)
POB 232 / Pennington, NJ 08534

MISPRINTS #1 / $3.25 ppd.
8 1/2 x 12 - offset - 36 pgs.
Now this is fuckin' great! For issue No. 1 these guys put together a good lookin', interesting zine. Interviews with the Accused, Carcass, Libido Boys and more, lots more! I like it! (DE)
Jeroen / M. Treublaan 40 / 2313 YH Leiden / Holland

POISON FREE #2 / $3 ppd.
8 1/2 x 11 - copied - 90 pgs.
This zine is a piece of shit. What more can I say: The cover is a joke; the thanx includes American Patriots/ Nationalists, Stars and Stripes, Warzone, the Supreme Being Above and tells all communists to fuck off. You can't read the type, the photos suck and he apologizes no less then 3 times for being closed-minded (try no-minded) lets you know that "no band is too good for this zine." He tells you "not to expect punk rock bands," so save your money and just read this crap in the next CIA bulletin. (JX)
Phil Doan / 849 Gramercy Dr. 111 / Los Angeles, CA 90005

REALITY CONTROL #1 / free.
5 1/2 x 8 1/2 - copied - 48 pgs.
Here's another reason why Santa Barbara is building a pretty good scene. John, of the band Reality Control, gives this zine a DIY feel with a local emphasis including some pieces on Fuel, Admiral and Sucker Punch. Plenty of good photos, and instead of a usual interview with Downcast, he lets the members write what's on their minds. Could've had a little more given the number of pages, but dig that price! (JX)
John Lyons / 5970 Birch #2 / Carpinteria, CA 93013

ALTERNATIVE VIEWPOINT #2 / $1 ppd.
8 1/2 x 11 - copied - 36 pgs.
Apparently put out by college students in the Maryland area who seem to focus more on alternative music rather than hardcore. The issue has interviews with Toad the Wet Sproket, Joe Lally of Fugazi and Mike Ness (with a Depeche Mode-like pin-up). Several other stories and commentary and the overall quality is pretty good. (JX)
POB 32327 / Washington, DC 20007

DEADZINE #4 / 50¢ ppd.
8 1/2 x 11 - copied - 20 pgs.
The cover reads "Bill and Steve's excellent fanzine" and I guess it's pretty good. Inside are interviews with Jawbox, Holocaust, Bloody F. Mess and Bearded Weirdo and zine and record reviews. It has a local feel to it but the type is all in hard-to-read caps. (JX)
POB 267 / Otisville, MI 48463

HARDCORE D'ACCORD #1 / $2.50 ppd.
8 1/2 x 11 - copied - 32 pgs. - French.
This zine features plenty of interviews including COC, Thugs, Mucky Pup, Hard Ons, Cosmic Wurst, Instigators, No Means No, Sink, D.I. and Shrudder to Think plus a couple of local bands. Photos and quality are pretty good. (JX)
Hardcore D'Accord c/o Gry Jeje / 86 Rue de Jarel / 75015 Paris / France

EXCESS #2 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
A good effort from Dave out of D.C. with interviews from Swiz, Neurosis, Lucy Brown, Forced Down and Menace Dement. Lots of record reviews and articles on sexism, religion and Krishnas. (JX)
Dave Nathanson / Mitchell Hall Room 523 / 514 19th St. NW / Washington, DC 20006

FUKNOSE #1 / $3 ppd.
8 1/2 x 11 - copied - 20 pgs.
This zine from New Zealand has interviews with Heather Filth and Das Untermensch; articles on the CIA and the arms trade. Also some zine and show reviews mixed among some punk collages. Provides a good sense of the New Zealand scene. (JX)
Fuknose / PO Box 78-104 / Grey Lynn, Auckland / New Zealand

SPAM #10 / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Oi influenced zine from seattle with interviews from Kurt Bloch of the Young Fresh Fellows, Ereca Oi and some lame ones with Evil Skins whom he thought would sound like "fag Rock" and 3rd Reich Bull Dykes. There's some show reviews but overall it's hard to read. (JX)
1736 Summit Ave. #305 / Seattle, WA 98122

NO KKK - NO FASCIST USA! #fall '90 / $1 ppd.
Newspaper - 16 pgs.
Latest issue from the John Brown Anti-Klan Committee. It includes news briefs from around the country with a focus this issue on racism in schools and campus activism. Articles on David Duke the politician and the recent Metzer happenings. Well done and informative. (JX)
John Brown Anti-Klan Committee / 220 9th St. #443 / San Francisco, CA 94103

SLINGSHOT #38 / donations.
8 1/2 x 11 - copied - 16 pgs.
While I agree with most of the politics in this publication, sometimes the tone can be very dogmatic and overbearing. It's encouraging to see that they've analysed their own macho attitudes and are working on a women's issue. Sounds good to me. (LH)
ASUC / 700 Eshelman Hall / Berkeley, CA 94720

TURNING THE TIDE #6 / 50¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
LA's anti-racism newsletter offers a summary of racial incidents and violence in the LA and west coast areas. It also has some articles on sexism, misogyny, homophobia and Coors beer. (JX)
People Against Racist Terror / POB 1990 / Burbank, CA 91507

M4 FANZINE #4 / $2 ppd.
8 1/2 x 11 - copied - 18 pgs.
This zine from Australia features interviews with Splatterheads, Hot Tomatoes, Lethal Dose, Bored and Damage Case. Also includes show reviews and scene reports. (JX)
M4 c/o Clint Green / 25 Dominic Pole / Melton 3337 Vic. / Australia

HOWL #18 / $7 + postage.
12 x 17 - offset - 60 pgs. - German.
In the midst of this HUGE German rock magazine is a reprint of an Ed Anger column straight out of the Weekly World News. Crazy. This issue contains articles on Sonic Youth, Screaming Trees, Camper Van Beethoven, Walkabouts, etc. Also comes with a free 7" record featuring Reverb Motherfuckers, Toys went Bezerk, Souled American and Well Well Well. (DD)
Thomas Lasarzik / Karolingerallee 24 / 8000 Munchen 90 / Germany

BABY SUE #4 Vol. 2 / $1.50 ppd.
5 1/2 x 8 1/2 - offset - 18 pgs.
This is a fucking weird magazine. It's a comic / humor thing. Well... they even say it themselves, it's hateful, violent, sadistic humor. Can't argue with that. Featured artists this issue are Mary Fleener, Roy Tompkins and Ace Backwards who compares himself with David Lynch. (DD)
POB 1111 / Decatur, GA 30031

MY KINDA ZINE #5 / trade.
8 1/2 x 11 - copied - 12 pgs.
Ha! A Cringer interview! I was going to use this opportunity to tease Lance in print, but I guess I'll show some self-control. NO. It's a good interview, really. OTHER things here include news clippings on issues that effect all us goddamn punkers. Especially if you live in Denver. (DD)
Michael / POB 12244 / Denver, CO 80212

ODDO #1 / 2 IRCs or trade.
8 1/2 x 11 - copied - 20 pgs.
Under the influence of John Waters, Max Aub and the Surrealist, Kurt Vonnegut Jr., etc. comes ODDO -- Oddone calls it a mini-literature zine. It's mostly made up of ads and other clippings from fancy magazines that get cut up and pasted on a page and then get made into complete thoughts by hand written comments by ODDONE himself. (DD)
Oddone Ricci / C.P. 1045 / Bologna Centra / Italy

NEW EXPERIMENT #5 / $2 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Alberto says in the accompanying letter "Exuse me! My English!" So I was surprised to find this whole zine written in English. Lots of cartoons with naked women in them. In one comic all these beautiful babes are getting fucked by a DUCK... who says "ARF." I don't seem to GET this thing. (DD)
Alberto Muteiro / Rua Parana / Lote 15 Quadra 1/ Santa Cruz Da Serra, RJ CEP 25240 / Brazil

STRAIGHT OUT #7 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Hey! The only interview in here is called the Vegeforum and it's all about, you guessed it, being a veggie. The rest of the mag is opinions and reviews and letters. (DD)
16339 Stuebner - Airline #205 / Spring, TX 77379

HIGHSCHOOL FAG #1 / 2 issue sub $1 ppd.
4 1/4 x 5 1/2 - copied - 16 pgs.
I wish I was a big boy so I could go to Jeremys school and beat up all the fag bashers and make Jeremy be my boyfriend. This proud to be a fag publication is a must for angst-ridden art fags, manic depressives, loners and anyone different, male or female. Art, Stories and Thoughts. Where's No 2!!!!! (DD)
Jeremy / POB 812 / Reading, MA 01867

THE SECRETS OF LIFE AND DEATH #20 / 25¢ ppd.
3 1/2 x 4 1/4 - copied - 10 pgs.
Crazy man. A mini collage zine with scary letters and stolen type about killing people. (DD)
5205 W. Caribbean / Glendale, AZ 85306

ZOMBOY #1 / $1 ppd.
4 x 6 - offset - 16 pgs.
A new mini-comic from the Netherlands. 4 stories herein. It looks really excellent, I wish there was more. (DD)
Danny v.d. Dungen / Zeehondenplant g / 4301 WV Zierikzee / Netherlands

ETT NOLL ETT #13 / $5 ppd.
8 1/2 x 11 - copied - 44 pgs. - Swedish.
Issue numero 13 contains some interviews with Va Bank, Sister James, Sex Sex Sex, Proton Energy Pills, Pedac Moped, Terror Pop, Red Hering, 16 Blasare and film reviews -- Swedish style. And a flexi from those Loose Vampyres Ov Justice, good sound and good quality. (JX)
Putte Karlson / Hunnemaravagen 11 / S-374 34 Karlshamn / Sweden

DETONATOR #1 / $1.75 ppd.
8 1/2 x 11 - copied - 30 pgs.
This is the new Philly zine combining Get a Grip and Underground Offensive. Interviews with Backbone, Lament, Only Living Witness, S.T.P., Winter and loads of show and rec reviews. (JX)
Mike Authouse / 1547 Embreeville Rd / Downingtown, PA 19335

SKARPETA #6 / $3 ppd.
8 1/2 x 11 - copied - 20 pgs. - Polish.
Well the note I got with this zine says it's funny and it looks pretty funny, so if you want ausement along with interviews from Chaos, Dezerter, Swietkana, Apokalipsa, RWZ and some more I can't even pronounce then check out this zine. (JX)
Marek Oleksiewics / ul. Szkolna 3B / 78-125 Ryman / Poland

DPM #6 / $1 ppd.
7 x 8 1/2 - copied - 40 pgs.
A darn good zine here. Packed with political info, music reviews, and even some band articles. This issue features Henry Rollins (like he needs the promotion) and the Doughboys. Clear layouts too. (LH)
Mike Simpson / 65 Farrow Cres. / Ajax, Ont. L15 4W3 / Canada

SATAN ON A STICK #1 / send stamps
7 x 8 1/2 - copied - 16 pgs.
Poetry, prose, clippings, and even a picture of a penis. Some of this is witty and interesting. Some of it I don't really relate to. A funny little interview with a flower. Pretty good stuff. (LH)
POB 6387 / Annapolis, MD 21401

KRYLON UNDERGROUND #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
More cut and paste articles and graphics from the good folks at Krylon Underground. Poetry and politics galore. But the best article is the one about subliminals in the one dollar bill. (LH)
POB 5830 / Bethesda, MD 20824

TINY FANZINE #3 / send stamps
8 1/2 x 11 - copied - 12 pgs.
Lots of zine reviews which is a nice thing to see. Some pretty good interviews as well with Garblecrats and Crib Death (both of whom deserve a lot more attention). Nice layouts too. (LH)
38317 Sunset Dr. / Oconomowoc, WI 53066

DECONTROL / 50¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
I'm not really sure what issue this is... Simple layouts and all the basic zine stuff make Decontrol work. Pink Lincolns are featured this issue. Good in a simple, punk way. (LH)
POB 404 / Duluth, GA 30136

SCROTUM MAG #2 / $2 ppd.
8 1/2 x 11 - copied - 20 pgs.
The cover proclaims "no nazis, no racism"... Mostly a music zine with thrash metal and a bit of punk too. I could do without the Danzig stuff. (LH)
Jason Knopp / Northview Dr. / Shep, KY 40165

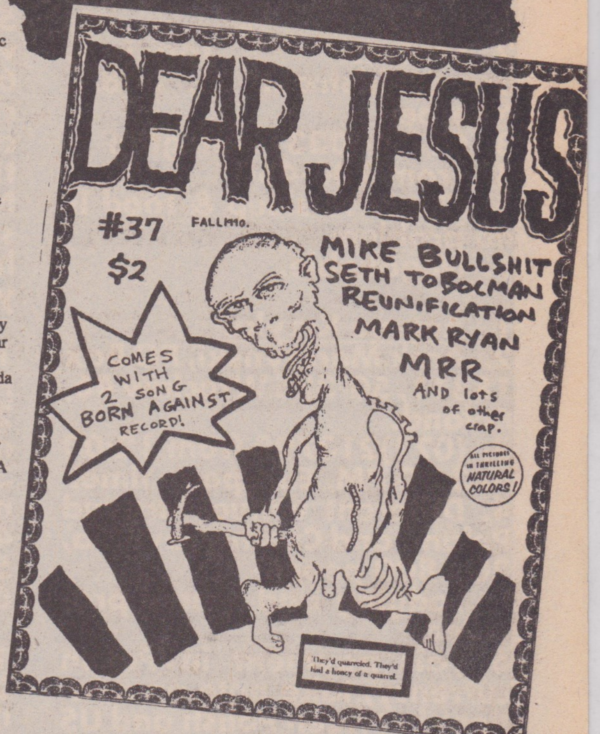
COMOOL #6 / a stamp
5 1/2 x 8 1/2 - comp - 40 pgs.
Lots of poetry type stuff with curious little graphics as well. I like the little cartoons the best. Some look like the psychology test figures. Some look like mazes. One of them kinda looks like Bart Simpson. (LH)
Leon McMilliam / 1612 Tenaka #1C / Sunnyvale, CA 94087

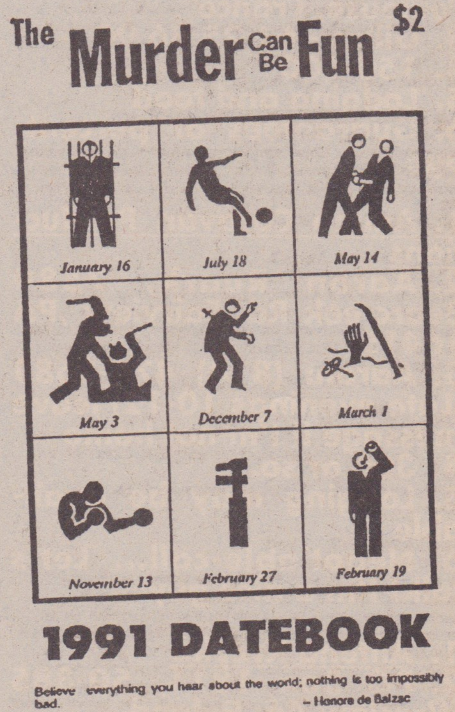
BARKING SPIDER #4 / two stamps
8 1/2 x 11 - copied - 14 pgs.
This is an interesting zine. Mostly poems and stories (which are okay) and a photo of Paul Weinman getting hassled by a bunch of Vietnam vet thugs. The nerve... Also a bit on Hogan's Heroes. Lots o' reviews as well. (LH)
Johnny Spider / 9820 Lockerbie / El Paso, TX 29925

TSCHERNOBILLY #2 / $3 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Straightforward zine with nice layouts. Good stuff here on Bambix, F.U.A.L. and Bless. Some political type information as well. It's from West Germany but it's all in English. (LH)
Martin Pick / POB 10 08 12 / 5600 Wuppertal 1 / Germany

ITCHING BRAIN #1 / $1.25 ppd.
8 1/2 x 11 - copied - 40 pgs.
No, I don't really care for the cover. Other than that, this is a pretty nice zine with a great spirit to it. I don't know much about Pale or the Green Mountain Boys (who are featured this issue). But there's lots of hip news and reviews as well. (LH)
Jason Ross / 800 Crooks Ave / Kaukauna, WI 54130

STORM WARNING #16 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
This issue does a good job of documenting GI resistance in regards to being shipped to their sandy death in the Middle East plus there's a message from vets to the troops. This issue also has an article on Panama, several letters, a couple of editorials about political actions and dissent. I've recently been told that there might be a connection between Vietnam Veterans Against The War Anti-Imperialist and the Revolutionary Communist Party... it would be good to get some clarification on this. (MS)
4710 University Way NE #1612 / Seattle, WA 98105





1. R.O.F.
2. Stefan Jogsten, Broesveldstraat 15, 358A, Neerpelt
3. 011-640331 - Stegfan
4. From 100-450
5. Places to sleep & food is no problem.
6. Negotiable.

1. Antena Krzyku
2. Arek Marczynski, PO Box 18811, 50-385 Wroclaw 46, Poland.
3. (071)213790 from 12:00 to 3:00 PM, European time.
4. Different venues around Poland and Czechoslavakia, 200-800 people
5. Lodging and meals provided.
6. Fair payment in Polish currency, take note on relations between Polish and US curreny.

1. Metronomicon
2. Metronomicon, 11 Chemin du Canal, 31400 Toulouse, France
3. Gilles - 61 25 86 90
4. 150-600
5. Lodging and food
6. Guarantees or percentage

1. Amino Caravan Productions
2. Aaron Ruark, 7589 Bearcreek Rd. Fairview ,PA 16415.
3. Aaron: (814) 474-3683 (Late evenings 10-12) leave message if I'm not home
4. 300 or so.
5. Lodging may be available
6. Negotiable-call... Let's talk! I'm a nice guy.

1. Antena Krzyku
2. PO Box 1811, 50-385 Wroclaw 46, Poland
3. (071) 213790 ªask for Arek) from 12 to 3:00 pm.
4. Diffirent venues around Poland and Czechoslavakia. 200-800 people.
5. Lodging and meals provided.
6. Fair payment in Polish currency, cannot pay in hard currency. You can ask bands that played here (i.e. NoMeansNo, Verbal Assault, So Much Hate etc.) how it works to make sure you won't be dissapointed.

1. Chainsaw Worldwide Productions
2. 1318 Cupples, San Antonio, TX 78211
3. (512) 431-3004leave message
4. 200-600 maybe 7 or 800.
5. Information bey phone.
6. Information by phone.

1. KRNL Radio
2. KRNL, The Commons, Cornell College, 600 First St. W. Mt. Vernon, IA 52314
3. (319) 895-4431 Paul Owens or leave message
4. 500-600 capacity
5. Food and lodging available. Noyhin' fancy.
6. Work something out.

1. Neverending Vegetable Productions
2. PO Box 263, Colorado Springs, CO 80901
3. (719)473-2647 ask for Dave/leave message, or (719) 578-1391 ask for Vanessa.
4. 2 different venues, either 200 or 350-400 for big name types. Beer with ID'at both venues.
5. Crash pad for all and as many dumpster dived donuts and hostess products as you can handle.
6. All money goes to bnads after the costs of flyers. Touring bands or traveling bands get higher percentage.

1. A.R.O. Productions
2. Jason and Todd, 250 River St., Waltham MA 02154
3. (617) 736-0712 (evenings)
4. 150 max. Also possibility of playing over the air at local radio station.
5. Food and lodging probable
6. After expenses, all bands get percentage of door based on number of bands and individual need of money.

1. WWMU
2. Ryan Hopeless, 7146 Remmet Ave. #120, Canoga Pk, CA 91303
3. Ryan (818) 905-4631, 24-7
4. Halls vary
5. Food yes, sleep probably
6. Negotiable or %
7. Can hook you uf for shows all over So. California.

1. Fang Gang Productions
2. Karoline, Suzanne or Sealy, 626 E. Johnson St, Madison, WI 53703
3. (608)259-0409
4. 200-500, maybe more. We can probably put together shows in other parts of Wisc.
5. We'll feed you and try to find you a place to crash
6. Payment is negotiable. We do lots of advanced promo, posters, etc. We're in this to have fun and keep the scene alive. Call us, we don't bite!

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

CAN YOU BREAK THROUGH?

SKENE! PO BOX 4522 ST. PAUL, MN 55104

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CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

ADRENALIN RECORDS Mail Order: Hardcore, thrash, punk, noise. Send SASE (UK), 2 IRC (rest of the world) for massive list. Adrenalin Records, PO Box 10, Earl Shilton, Leicester LE9 7BX. England.

HARDCORE, STRAIGHT EDGE, noise, new wave. Limited editions, color wax, promos, etc. Send two stamps for biweekly list, one stamp for each additional list. Goldmine readers need not respond. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

IT'S WEIRD/GORE/ANARCHY/Anti-Nazis/ Psychos/X/ more. All hand screened 100% heavy wt. cotton T-shirts/sweats. This months special "Kill Yuppie Scum" (wht) shirts (red) ink $6.99 Plus postage/handling for list and/or correspondence send SASE and or phone number to Psychotick, P.O. Box 18205, Seattle, WA, 98118. Also thanx to all U-MRR readers who responded.

FREE Set sale list: Hard to find albums by Misfits, Jane's Addiction, Minor Threat, Samhain, Danzig, also loads of 45's and EP's. All at great prices folks. Mr. Ed, 4525 Hazeltine #6, Sherman Oaks, CA 91423.

PSYCHOTICK: IT'S weird gore, anarchy, anti-nazis, pychos, "x"-more. Heavy cotton t-shirts, sweats. This month's special "Kill Yuppie Scum" white with red ink. $6.99 + postage and handling. For list and/or correspondence send SASE or phone # to Psychotick, PO Box 18705, Seattle, WA 98118. Also thanx to all you MRR readers who responded.

OI! OI! Hagl / Unwounded Victory / punk / skin zine out now. Loads of stuff on politics, reviews and news galore, wads of articles, plus interviews with TV Smith (ex Adverts), Distorted Truth and SHARP. Only 2 US dollars postpaid, which also includes another (good) zine. From: Trev, 57 Briardene, Burnopfield, Newcastle Upon Thyne, NE16 6LJ, England. If writing a, please write a long letter!

AUCTION - Misfits "Bullets" (red)' sale/trade. 12"s: Bad Religion, Battalion of Saints, COC, GI, Kraut, Mad Parade, Nihilistics, Outcry, Septic Death, SNFU, TSOL, NOTA, Judge, TE, Vision, Dissent, Exploited, Cure. 7"s: NOTA, Raw Power, YOT, Unity, SOA, Infest, Neg. Appr., Life's Blood, Judge, Breakdown, Sheer Terrror, COS, Shelter, Jerry's Kidz, 7 Sec., Insted, Side By Side, Madball, PHC, Cure, etc. Send wants/trades :Myk, 3855 Wellington Dr., Behtlehem, PA 18017.

RECORDS FOR TRADE: Accused - Martha Splatterhead 12" (500 made), 7 Seconds Committed 7", SOIA - 7" (red), Negative Approach - 7" (original), Judge 7" - (Schism), DRI - Dirty Rotten 7", Aware - 1st 7", Final Conflict - In The Family 7", AOF - Wait 7" & more... Write to: Peter Kamarinos, PO Box 2175 Lynne, MA 01903.

RECORDS WANTED: Disorder - 1st two 7"s, Disarm - 1st 7" (Sweden), Larm/Stanx - split LP, Bristles - 1st 7", Kuro - 1st 7" flexi, Ghoul - 2nd 7", Gism - 2nd LP, Crow LP, Dead less Muss - 8" flexi, Swankys - Lifestyle 7", Mach Neitsyt - 1st two 7"s, Terveet Kadet - 1st one sided 7", Antidocte - 7" (NY original), Deep Wound 7" and more... send lists to: Peter Kamarinas, PO Box 2175, Lynne. MA 01903.

HI, I'M SEEKING correspondence and friendship with punks, anarchists and pacifists everywhere. Into lotsa stuff from garage to folk to hardcore to thrash. Write and let's get to know each other! No nazis, please! Rebekkah, 359 Hanley Cres., Regina, SK, S4R 5A9, Canada.

AUCTION: Exploited - Dead Cities & Attach/ Al;ternatives 7", YOT - Can't Close My Eyes EP. Highest bid by 11/30/90. K. Pope, PO Box 108, Lindlewood, NJ 08021.

SUBPOP, TOUCH AND GO, Shimmy Disc, Toxic Shock, SSt, Boner, Alt, Ten., and other labels all available by mail. LP, cass, CD. Send SASE for catalog!! Tarhead, PO BOx 108, Lindlewood, NJ 08021.

WHY SIMPLY WASTE TIME when you can waste money also??? For extensive, excessive, exhaustive, exclusive, and redundant catalog of stuff stuff stuf, send $1.00 (US) or 3 IRC's (world) to: Pogo On Your Fucking Face Distribution c/o Freddy the Bastard PO Box 14932, Gainesville, FL 32604.

SELLING COLLECTION! Punk, alternative, hardcore LP's, 7", CD's, cassettes. Have Sub Pop, Damned, U2, AC/DC box sets, everything! Send SASE with two stamps on it for a complete "set sale" list to: Records PO Box 25044, Wilmington, DE 19899 -5044.

SELLING RECORD, tape, and CD collection. Many new release for cheap, Send SASE with two stamps on it for "set sale" list to: Records, PO Box 25044, Wilmington, DE 19899- 5044.

FOR TRADE - Necros - Sex Drive EP boot blue wax. Descendents - Fat EP. Minor Threat - Live LP. Double O - EP. Stalag 13 - LP. Gang Green - Skate To Hell EP, Wide Awake - EP. Insted Heresy - VYO LP with flexi. Peter: 8922 Clarinda, Pico Rivera, CA 90660, USA.

VIDEO: For Sale or tade" 100's to choose from. Casmic Psychos, Laughing Hyenas, Skinny Puppy, Butthole Surfers, GG Allin, Ramones, Cramps, Gwar, Plasmatics, Mudhoney, Nirvana, Soundgarden, Social Distsrtio, Sleep Chamber, Misfits, Fugazi and many more. Also cult and horror films. Russ Meyers, Kenneth Anger, Corman, HG Lewis. for a complete list send $1.00 to: Merle Allen, 298 Mulberry St. #70, New York, NY 10012. Or phone (212) 274-0803.

GG ALLIN: rare 7" EP on Blood records w/the Scumfucs. For sale. Includes Out For Blood, Hard Candy Cock, convulsions, DEF, and I don't give a shit about you. Will sell to the highest bidder. Send bids to Merle Allin, 298 Mullberry St.#70, New York, NY 10012. Also many GGaudio and videos for sale.

I LIKE METAL AND PUNK!!! My favorite bands , Mettalicca, Anthrax, Slayer, Sex Pistols, Dead Kennedys, Dezerter, SOD< DRI< Exterminate, Anarkotics, and more...I can buy MRR,. I am an aanarchist. Ido a Polish metal zine: Fucking zine. Please answer my letter. English is my weak side.!!! My address: Fucking Zine ; Bartek "Swiy" Gutowski, Poniatowskiego 25, 05-220 Zielonka, Poland.

WANTED: Any old used pairs of Doc Martens boots in fair to trashed condition. Looking for oxblood/black regular or steel toe, size 11. Write; Rich, 40 Ferndale Ave., Stratford, CT 06497.

WANTED: Hardcore, punk, metal, thrash records, 7" + 12", EP, LP, demo tapes, videos, buttons, flyers, etc. All hard to find, complete collections. Write me with price list. DCE, PO Box 252, Pinebrook, NJ 07058.

WANTED: Hardcore, punk, metal, thrash, records, 7" + 12", EP, LP, demo tapes, videos, buttons, flyers, etc. All hard to find, complete collections. Write me with price list. DCE, PO Box 252, Pinebrook, NJ 00758

HEY, 2 TECHNO-Wave-punk guys want more in mailbox than bills! Into horror flix, cool people, music and more. Send pics, art and deep thought to; Alternate Reality Inc., 2900 Limited Ln., C-204 Olympia, WA 98502. For non-newsletter & 90 minute tape o' sounds enclose 3 bucks. Check it out!

LOOKING FOR PEOPLE to trade current releases (EP/LP/CD) in Japan, Sweden, Germany, U.K. etc. Will trade live tapes for EP's. 'Grindsnore' #1 out soon with Carcass, Agathocles, Outo, Mortician etc. $1.00 ppd. Bands send stuff for review/comp. consideration. Write; D. Padgeaon, 2032 Murray St., Apt. 4, Philadelphia, PA 19115.

RESIST 7"S FOR TRADE. Send one of your records, and I'll send you one of ours. Also will trade demo for demo. Write for free stickers to: Resist c/o Kelle, 2622 SE Francis, Portland, OR 97202. Limited Colors still available.

MUST SELL! Big Black "Headache" body bag (bids)Also: Misfits 7" originals: "Bullet" (red - 100) "Horror Buisness" (yellow - 100), "Halloween" (autographed - 90), "Cool Cough" (boot - 15), "Rat Fink" 9 clear - 25).All excellent condition. Serious buyers only! SASE to : Arik 18934 Edgewater Dr. Chippewa Falls, WI 54729.

JUDGE "Chung King" 12" - Youth ofToday - "Can't Close My Eyes" 7" - NYHC 7" - YOT - "Live At CBGB's '86" 7" (boot) - Judge 7"(Schism) Project X 7" - Plus others. Want Crucifix 7" - Articles of Faith 7", Infest 7" - Seige (boot). Negative Approach - 7". Chuck, 3229 West Ave. Ocean City, NJ 08226. (609) 398-0577.

HARDCORE SET SALE: Wrecking Crew 7" $40, Toxic Reasons "Independence" $45., "Kill By..." $15, Social Distortion "Mommy's" gatefold LP $35, FU's "Kill For Christ" $25, Kraut "Whetting The Scythe" - $15, Wrecking Crew "Demo '90" $5 each. Will trade for Another State of Mind/MLM 7". Write: Umbar 536 Commonwealth Ave. #23, Boston, MA 02215.

LOOKING TO TRADE LIVE TAPES. Into Scientists, Pussy Galore, Les Thugs, Chills, Nomads, Cosmic Psychos, Captain Beefheart, Replacements, Cramps, Celibate Rifles, Lime Spiders, Spaceman 3, Television, X, Gun Club, etc. Richard Lopez, PO Box 7048 Santa Maria, CA 93456.

FOR SALE/TRADE - literaaly 100's of 7" & 12"s. Punk, noise, garage, hardcore, and more. For extremely rare to just hard to find, we've got what you're looking for. Need money for infirm relative's liver transplant. Send for list to - S. Green 1443 W. Port - Au - Prince, AZ 85023. USA.

HEIL DEATH! - Angel of Death #1 is out. With murder articles, autospy photos, exsplosives, poisons, fire, drugs, torture, poetry, art and other sickness. So gruesome and violent several printers refused to copy it! $3.50 ppd, Gets you 82 dark pages of pure fucking death. Any contributions dealing with darkness wanted too. Send cadavers to Angel of Death, c/o Doom, 1870 Schieffelin #5E Bronx, NY 10466. USA.

ANNIHILATION- Want people who are willing to seel/trade the following items. Dag Nasty - dag tages, live 7", t-shirts, Carnival Season 12", Nils "Wolf"12", Doughboys 7", Galleous Lap demo, Rights Of Spring T-shirts, Grave Goods 7", Hated (Maryland)-demo (Original). PO Box 1457 Station "A" Vancouver, BC V6c 2P7, Canada (604)525-3570

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WANTED 7" YOT, Gorilla Biscuits, Judge, Undead, Blitz, 7 Seconds, Chain Of strength, Awake. Looking to sell Circle Jerks "Golden Shower of Hits CD (900 pressed extremely rare) If you want to buy, sell, or trade call (414) 529-5104 or write Billy York at 571 W13524 Woods Rd. 53150, Muskego, WI.USA.

UNDEAD - live 88 cassette, plus Mifit compilation includes live shows from 79-83, unreleadsed tracks, Samhain Season of the Dead, VHS shows, Mike Byrne 1326 Fredrick, LN Naperville, IL 60565.

AUCTION: all must go! Old New York hardcore, lots of ska, oi and much more. For a full listing send self addressed stamped envelope to 313 Clay, Normal, IL 61761-6901.

HEY FAT ASS FUKKS! FUKK U. Wanted 2 copies of "kings of Punk" from Poison Idea will pay cash ($ order) & single "We Got The Beat" by the same fattfucks! WRITE now not tomorrow or some shit! Name yer price dick breath. We might pay, or we might fukk yer mom! 524 George St. Vallejo, CA 94589.

I NEED TWO RECORDS WHICH ARE: Accused - Martha Spaltterhead - EP(Condor prod.) & Attitude Adjustment - No More Mr. Nice Guy-12". Send your prices, I'll pay or trade. Laurent Ramadier - College "L.Cordet", 8 Bis Rue De Chateauroux, 72250 Parigné L'éveque - France.

JAP HC RARITIES FOR TRADE: Crow," Who Killed Dove "7". Outo ,"Half Wit Life "7". G-Z " 99 Sheep "12", Stalin, "Romantacist" 7". Stalin "Allergy" 7". Systematic Death "Step"7" (not for sale). Comes "No Side" 12". Wanted: Anti-Cimex "Anarkist Attak" 7", Antidote "Thou Shall Not Kill" 7". Deep Wound 7". Germs "Lexicon Devil" 7". Fear "Fuck X-mas" 7". Fear "Now You're Dead" 7". Etc. Write to: SOR Records c/o Takuo Nakamura, 10 Yamabuki-Sou, 46 Kitadaimaru-Cho. Ichijoji, Sakyo-Ku, Kyoto, 606, Japan. Ineed only original pressings in excellent condition. No bullshit bootlegs please!

PATARENI BOOTLEGS TO SELL!!! I have some of these 7"ers. Patareni live EP, Patareni/UBR split EP and Patareni/SDR split EP. Each is limited to 300, so hurry sending $10.00 to :M.Wiegand, Dresdenerstr. 30, 5400 Koblenz. W. Germany.

I WOULD LIKE YOUR IDEA or drawing for my next tattoo. Some letters,too. I will respond to all letters I get. 19 yr. old female into HC punk. Niccole Theoharis, 11061/2 Pike St. #304. Seattle, WA 98101.

SCROTUM MAG #2 out now. Thrash, HC, punk, etc. Interviews, reviews, ideas, etc. There is onlyone person doing it. so it's not MRR, but the truth doesn't come free. $2.00 ppd. to: Jason Knopp, Northview Dr. Sheperdsville, KY 40165.

YOUR SALVATION"S FREE... or $5.oo ppd. for 30 minutes of classic punk/metal 9con) fusion. Sabath Pistols, Damned. the roots run deep. Sinister Minister, PO Box 3424, Hollywood, CA 90078. Send a SASE for stickers and info.

MEATWAGON has a new zip code. All inquiries to PO box 16377, San Diego, CA 92176. Available now "Beauty is in the Eye of the Beholder", recorded live and drunk in Tijuana, Mexico. Beathtaking, only $5. Also available first Meatwagon demo, 8 songs, $4. Or both for $8. All prices include postage. Send now. Meatvictory.

SET SALE 7"ERS - Unsafe At Any Speed (with sleeve) $40, New York City Hard Core (orange vinyl) $40. Danzig "Trouble/Not of This World" Live first show of 500 $30, Scream "Walking By Myself/Choke Word" $20, Write or call: TR 24 Guelph St. Kitchner, Ontario, Canada N2H 5W6, (519) 744-4044.

FOR SALE/TRADE: Misfits, Samhain, Danzig, vinyl,audio, video. Other bands also. Tell me what you're looking for, and I'll help you find it. Write: Tom Cody PO Box 20023, Cranston, RI 02920. USA. If you have written to me before, please note the change of address. Thanks!

ATTENTION ALL HARDCORE BANDS - KWUR is looking for good recorded material (vinyl prefered, nut not nec. for those with quality demos) Airplay will be confirmed with playlists. Send to Charles KWUR Washington U. Campus Box 1182. St. Louis, MO 63130.

MAYA WILLEY. I'm not sure if I got your address correct. I know you're pissed off at me (with good reason). All I can do is say I'm sorry. Call me collect or write. Please. D. Kaplan 226 S. Patterson, Park Ave, Baltimore, MD 21231 (301) 327-9642.

WANTED: any printed material about John Waters movies and his actors (books, pics, interviews, postcards, etc.) also photocopied. Will buy or trade. Please write to: Oddone Ricci, CP 1045, Bologna Centro, Italy.

ATTENTION BANDS: end songs, lyrics, band photos, whatever you wish, and be on "Teardrop Toons" up and slammin' comp.! I need U, you need me, we all need each other to live in peace and harmony. So let me hear from you! Contact: Mad Marc, c/o Teardrop Toons, 304 Rancine #b, Rapid City, SD 77701.

I TAPED SICK PLEASURE ages ago from a now lost friend, but unfortunately the end got cut off, & the emotional strain of having to listen to the severed version, knowing that "Girls Like You should be coming up soon & not being able to hear it, is finally getting to me. So I;d like to but a copy. Split Code of Honor/ Sic Pleasure Lp. Those with well preserved copies write to: Amy Beritgold, 4320 Harford Creamery Rd., White Hall, MD 21161.

VIDEOS - I'VE GOT some unusual shit! E. Neubauten, Nina Hagen, Nick Cave, Sleepchamber, Psychic TV, A. Sex Fiend, Whitehouse, Ministry. Also! Gorilla Biscuits, Y.O.T., Bad Religion, Cro Mags, Bold, Leeway, Warzone, Rollins, Fugazi. Also! Misfits, GG Allin, Replacements, KMFDM, Cramps. Punk, cult, weird movies too. Car crash films, Kern, Zedd, Lydia Lunch, Kenneth Anger. Sens SASE: P. DeMattia, 8 Haddon Rd., Hewitt, NJ 07421. (201) 853-4420.

HELP PLEASE! Anyone who knows where I can get a pair of canvas Doc Marten shoes, please tell me! Desperate need of them! Write to: Scott St. Hilaire, 800A Duneuen Ave., Duneuen, NJ 08812, or call (908) 968-7075.

CORRUPTED MORRALS are back from tour and still together, "but without that one guy& his friend!!!" Need a band to play? Just call Jose (415) 526-7129 or Mick (415)235-9777. There is life after Cheese It!

PETALUMA PUNKS? Two vwry nice people from Petaluma helped me out, and I'd like to thank them. Thank You!! If you hadn't been there, and given me a ride, I never would hhave made it. Please get in touch Fred Landeen, 735 Church St. SE, Salem ,OR 97301.

WANTED: Dead Kennedys 7" Too Drunk To Fuck, and California Uber Allis. Plus DK, Jello Biafra flyers, articles, and other net stuff. Write me I will write beck. John Wood / 5395 Nancy Way / Riverside, CA 92503

H.C. BANDS!! We are seeking bands for an upcoming comp Ep. Especially interested in SE hardcore. Send tapes and info if interested. Instant Justice 7" Ep only $3.50 post paid to: SLR, 137 Ashford Rd., Cherry Hill, NJ 08003

SEND ME A DOLLAR and I'll leave you alone. Hurry up. Wheezer, PO BOX 301754, Tampa, Fla. 33680

OUT NOW! Instant Justice 5-song hard hitting debut 7" ep. Only $3.50 post-paid. Cash or money order to: Street Level Records , 137 Ashford Rd., CherryHill, NJ 08003. Coming soon: Brickhouse "The Hardness War" 7" ep.

INITIAL CAUSE - 7 song demo. Positive, powerfull, freedom of choice hard core. Only $4 to: Kurt Reder, 5618 Edie Adams, San Antonio, TX 78240

SCREW CAPITALISM! We don';t want your money! CRI/Pesticide Death "have Some!" split tape. HC/Noisecore Trade only! 1 copy your demo, 2 copies your zine! Also available, CRI "Another Stupid Tape" $4.00 ppd., or trade as above! "Decent" -MRR #87. Stephen Shickman, 16739 Old Manchester Grover, MO 63040 USA.

WRITE TO ME TODAY. I'm 18, female, into Undead, Fiendz, Ramones, Cringer, Crimpshrine, Misfits, All, Descendents, and more. I'm stuck on a college campus with people who'd rather "Vogue" than slam. What to do? Meet fun people through the mail and possibly go to shows. All mail answered. Pictures if you're lucky. Amy Partridge, PCT&S box454, Schoolhouse Ln. & Henry Ave., Philly, PA 19144-5497. Hi to MIke and Greg.. I love ya Chris!

20 YEAR OLD male punk looking for a job and a place to stay somewhere in England. Planning on moving in the near future. Write me at: Todd Good, E 8932 Terry Town Rd., Baraboo, Wisconsin 53913 USA

INTO DESCENDENTS, Chemical People, Doughboys, Dickies, G-Whiz, etc.? Obsessed with: Coffee, girls, food, Satan, Mountain Dew, etc.? We're jonesing for someone not connected to school, parents, girlfriend, etc., who is totally awsome at bassin' or drummin' who has no life (like us) to move to Cali to tour, record, and have fun. Anyone, Anywhere, We'll come get ya! Write: Giggle, 7095 NW 179 St. #109, Miami, Fla. 33015

ARE YOU BORED? Write me!! I'm a politically oriented, straight edge kid interested in trading mail and ideas with anyone. Write! I'll promptly respond to all letters. I'll exchange flyers and tapes with you if you want, just write....please! Dan Gatewood / 3432 S.45th st. / Milwaukee, WI 53219.

SEAKING FELLOW GROUPIES of Christian Death, early T.S.O.L, Einsturzende Neubaten, Janes Addiction, Metallica, and the Gun Club. To trade stuff with - Igor Paratte/ 895 Blvd. St. Rene Est/ Gatineau, P.Q./ Canada, J8P IVI.

MELVIN GIZMO ADAM GIGGLE!! How's georgia treating you , you geeky bastard! What's the name of your band this month? Where's my free "giggle" T-shirt, and 7"? Ha, ha. Good luck w/ the band, keep your spirits up. Also, one mighty hello to DD and friends in Emeryville. BayArea. See ya', Ishmael in Jersey.

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SEXUAL FANTASIES wanted for a sexual fantasy special out early 1991. Got over 80 so far, but need lots more. Anonymity guaranteed if required. Send to Dregs, P.O. Box 110, Liverpool, L69 8DP, England. Dregs issue 3 still available with Fugazi, Conflict, JME interviews, articles, reviews, sex and tons of stuff for $2 post paid, write now.

HEY VIRTUOSO! Coming soon. "I Sold My Trobone (for rock n'roll)" a four band 8" compilation flexi from Bug Scratch Records and Tapes. Look for the inverted ad.

DESPARATELY NEEDED; GBH and Exploited flyres - somehow they all disappeared. (Mongo!) will trade other flyers & also wanna trade tapes. Anyone into Bad Religion, UK Subs, SUB Humans please write. Vanessa from San Diego, where the hell are you? How was Homer? Ha! Ha!... Tina/ 664 Cynthia Crt, San Diego, CA 92069

WANTED Deep Wound EP; Born without a face - "The Unbecoming" EP; D.O.A - "Hardcore '81" LP; Frantix - "Dad's an alcoholic" EP; many more. Have lots to trade, send want/ trade lists... Mickey/ 19320 Stillmore St./ Apt. 116/ Canyon Country, CA 91351.

PUNK GIRL, 20 into Disorder, Conflict, Antisect, Vice Squad, Chron Gen, Chaotic Dischord, Damned. Would like to make friends and share interests with punks from everywhere. Write Denise, 46 Carlton Ave., Jersy City, NJ 07307. Fight back and never give in.

WANTED : Larm - any, Chaos UK - "Loud, Political..7"", Varukers - "Led to Slaughter 7". I prefer buyjng , but for the trade I have: Discharge "Never Again" Ep., Mellaka "Ei" EP., "Bloody Riot" Ep., Terveet Kadet "Aareton joulu" 7" (repress). You can offer any Larm / Siege - like thrash, too. Write to: Pasi Haamlainen / Kaukopaankatu 1. D. 34 / 55800 Imatra / Finland.

"FUCK THE WORLD" Single by Rebel Rebel. Cyber punk pop slam terrorism ala Sputnik, Crue, Pistols & Janes. 2$ for p/h: Rebel Rebel, 7510 Sunset Blvd. Ste# 174, Hollywood, CA 90046. Also live bootlegs of radio and TV appearances.

ATTENTION BANDS!! We wanted Hardcore / Speedcore / Punk / Thrash bands for an international compilation album. Bands from all aver the world, please send your tape, info and pic to: Shithouse Records/ Quellenweg 37 / 7340 Geislingen / Germany. Maybe we can also release a LP/CD from your band , too.

SHITHOUSE PRODUCTIONS and Mailorder. Labels, bands... please send your wholesale list. We are very interested in international stuff from all over the world. HC / punk / grind / death / black / noise / speedcore & other great shit. Heeyy, guy - are you interested in doing the US office for Shithouse Records? Ok please write to: Shithouse Records / Quellenweg 37 / 7340 Geislingen / Germany or fax 07331 / 62676

LOOKING FOR THREE THINGS: The animated fikm "Heavy Metal" on VHS, the soundtrack to "Valley Girl" (boot, dubbed, whatever), and any info on the Seattle scene; jobs, etc, Looking to relocate and will answer any letters. Drenn 1230 Arnold Pgh., PA 15220

WHY BE READING THIS SILLY AD When you could be savoring BREAKFORTH and Unite #3. It's got it all for the low low price of 65¢ postage or three stamps. 427 Madison Ave. Apt. #2 Scronton, PA 18510

FUCK YOU ALL! Now that I ahve your attention, I'm having a giant auction. Minor Threat, Gang Green, Misfits, Samhain, D.O.A., lots of straight edge, and more. Send self addressed stamped envelope to: Ryan Romano, 7 Windsor Ct., Bourbannais, IL 60914.

VIDEO TRADER GETTING STARTED, your list/cash gets mine. Including Bad Brains, COC, Cro-Mags, Crumbsuckers, Gorilla Biscuits, amd much more. Also wanted: Viscos, audios, flyers, and anyhting by Corrosion of Conformity. Jason, 1026 Thomas Blvd. Mundellein, IL 60060

DESPERATELY SEEKING DEEP WOUND 7". Good money, no trades. Any offers or people looking for correspondence welcome. Thanks. Eric, 22 Davies Crescent, Barrie, Ontario, Can. L4M-2M3

VIDEO HELL, Sell/trade Carcass, Napalm Death, Obituary, Excel, Autopsy, Sepultura Brains, Samhain, Gwar, GG, Deceased, Sadus, Sodom, Slapshot, Wrecking Crew, LeewayAgnostic, DK, Tank, Carnivore, Hawkwind, Parliment, Rollins, etc.etc. Manical Mike, Box 226, Merrifield, VA 22116-0226

GUITARIST NEEDED - For hardcore band north of Boston. We have practice space. Write to: Ryan, 15 Claire Rd. Amesbury MA, 01913. or call (508) 388-2498 between 6:00 PM and 9:00 PM>

HEY BANDS!!! Send us some of your best shit ever recorded for a kick ass compilation. All music welcome. Only ten bands will be included, get 'em here quick! Send a short bio. along to: Hammer Down Recordings, PO Box 497, Algonquin, IL 60102

ACHTUNG HUMANS (AND OTHERS)!! I am writing a column on underground msic for my school paper. Need material from bands, record labels, zines, Also tapes for review. Will print nothing commercialized, sexist, racist, racist, fascist. All those submitting will be recognized and appreciated. Send material to: Timothy Miller, 4 Brown's Ln. Belport, NY 11713. P.S. I'm looking for a girlfriend.

TRADE. I have many Japanese HC records and videos. Want US?UK old HC records. Send your trade, and want list. Write to Saburo Shouji, 11-17 Honmachi Ohkura Akashi Hyogo 673 Japan. Wriet in easy english

TAKE ACTION!!! Do something about female non-involvement in the scene, join our band. Female drummer needed for developing plitical SF punk outfit. Can't play drums? So what, we're learning to play now, too! Call (415) 731-0465.

SALE OR TRADE: Misfits" Bullet", "Walk", LP Orig. "Evillive" 12". Mourning Noise, Mud Honey, Sonic Youth, Pussy Galore, Halo of Flies, RapeMan, Killdozer, Damned, Bahaus, lots of SubPop, and Amphetemine Reptile, Sex Pistols, FU's, Kraut and lots more - send SASE to Requerdos A Todos, POBox 162113, Sactoe, CA 95816.

SALE OR TRADE: Negative Gain "Back From The Dead" $15.00. SSD "Get it Away" $35.00. "Cleanse the Bacteria" (blue vinyl) $12.00. Looking for Abused, Stalag 13, Neon Christ, Violent Children. Write, Miachel 15226 N. 61 st. Street. Scottsdale, AZ 85254

FUN FOR THE WHOLW FAMILY - BREAK FORTH and UNITE #3 is out now with Go! Citezens Arrest, and Born Against. All this and more for a mere 65¢ postage or three stamps. 427 Madison Ave. Apt. #2 Scranton, PA 18510.

FOR SALE: SOD "Speak Swedish or Die" G-Anx "Far Out", Anti-Cimex "Victims Of A Bomb Raid", Totalitrar"Luftsloff", Totalitar"Van Dig Inte Om", Eristyet"Musta Nokea..." Raped Teenagers/ Rövestett split, Discard "Death From Above", Amen "Gospelcore", G-anx "Masterpeace". These records are $5.00 ppd. US. Finn-Records c/o Jarijuho, Vasterg 15B, 63344 Eskilstuna, Sweden.

7"ERS SET SALE - $20.00 each - Black Flag "Louie Louie" (Posh Boy), Blight (83 Touch and Go), Crucial Youth "Straight and Loud", Negazione, "Nightmare" (New Begining, 87), Forgotten Rebels "Rhona Barrett" (Star), Hard Ons "Suck N' Swallow". Write or call: TR 24 Guelph St. Kitchner, Ontario, Canada N2H 5W6, (519) 744-4044

STEVE O'BANNON (from Ohio) fuck you very much for ripping me off two Misfits bootlegss. Send me what you promised or send my records back soon. Petri Kantola, Ruoritie 2 d 45, 80160 Joensuu, Finland. PS Still want to trade with reliable friends, no more liars and rip-offs.

HAVE TURNING POINT 7", never played, on Hi-Impact records, gold vinyl, (only 200 made) Want A Hard Stance "Face Reality" 7" in good condition. Also interested in buying Wide Awake and Project X shirts (XL). Write me! Torgny Amdam, Grefrenkollveien 12 c #239, 0490 0SLo4 Norway.

INTERESTED IN GERMAN PUNK? Three LPs are just out: Beck's Pistols (rough punk rock/ oi), Artless (of Densburg, old punk rock), Male: Zensw und Zensw (RE of the first German punk - LP '79). Each $11 animal everywhere. Teenage Rebel Records, Gerresheimer Str. 16, W-4000 Dusseldorf 1 , Germany.

RELEASING A COMPILATION RECORD? Germany's Beck's Pistols , rough punk rock/oi band, 1st LP out, recorded a track more and are waiting for your offer. Teenage Rebel Records, Gerresheimer Str. 16, W-4000 Duseldorf 1, Germany.

FOR TRADE: C2D "Diary of A Love Monster" LP, Urban Waste "Police Brutality" 12", Kraut "Whetting The Scythe" EP, Disorder "Peredition" EP, Misfits "Static Age Demos" EP, Terveet Kädet "Message" 12" (10 made!), United Mutation "Fugitive Family" 7", Anti-Cimex "Anarkist Attack" 7" + others, The Nails "Cops Are Punks" 7" = about 400 more. Wants: The Fix "Vengence"7", Rude Norton "Sea Cruise" 7", D.O.A. "Prisoner" 7" & "General Strike" 7", The Mad "Eyeball" 7", MOurning Noise 7", CockSparrer "Shock Troops" Lp & "England Belongs To Me" 7". Send your offers and lists to: Jukka Säteri, PO Box 74. SF011310 Riihimäki, Finland.

THE LEADING PUNK/HC LABEL IN FINLAND, ALTERNATIVE ACTION RECORDS, presents: Unborn-SF: This is S.F.-Not SanFransisco 7"EP (red wax). AA Compilation (12 bands, boklet, green wax) 7"EP. Mistreat "Mistreat 7-song 7" Ep., Shitter Limited" Syö Paskaa Mini LP. Prices: 7" $5.00 ppd. Mini LP $12.00ppd. Very fats service, please send cash only to: AAR c/o J. Säteri, SF-11310 Riihimäki, Finland.

WANNA HEAR NEW BANDS ? Then get the "Go Berzerk Again" comp. tape 17 bands 34 songs in 60 minutes. Hear bands like Terveet Kadet, Radiation Sickness, Sockeye, Reaction, Asprin Feast, Platypus Scourge & many many more! 60 minutes for only $3! Berzerk Tapes/ 9890 Tamarack/ Brecksville, OH 44141 See review in this issue!

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

QUICKNESS is an up and coming band from Arlington, VA. They recorded a brand new 6 song, 20 minute demo of fast hardcore music. Copies are only $3 ppd write to: Raj Glass, 3313 N Trinidad St., Arlington, VA 22213

ALTERNATIVE arts and culture magazine needs your poetry, articles, and stuff to review. H. David Brown, Box 72, New Waterford, N.S. Blh 4k4, Canada.

MAXIMUM OVERDRIVE now auditioning guitarists and bassists for all original punk band. Have 20 song set and desire to do recording and clubing ASAP. Only musicians seriouse about political and social change need apply. Call John Mosh at (201) 267 1072 or write to: 3 Eliot St. 2nd floor, Morristown, New Jersy 07960

VIDEO HELL. Sale / trade: Carcass, Napalm Death, Obituary, Excel, Autopsy, Sepultra Brains, Samhain, Gwar, GG, Deceased, Sadus, Sodom, Slapshot, Wrecking Crew, Leeway, Agnostic, DK, Tank, Carnivore, Hawkwind, Parlament, Rollins, Etc, etc... Maniacle Mike Box 226, Merrifield, VA 22116-0226

WANTED: Social Distortion - "Mommy's Little Monster" Lp with gatefold cover, first Bad Religion 7". Contact Karin- (403) 342 5002, 115 Selkirk Blvd., Red Deer AB, T4N OG8, Canada.

BLANK GENERATION fanzine needs recordings and fanzines to review. Get a hold of that al important New Jersey audience. Send tapes, records, CD's, and fanzines to: Blank Genreation, PO BOX 7441, Trenton NJ 08628. Send $1 for sample issue.

FREE CLASSIFIEDS in my little mag. No word limit unless it's boring. It's read by lots of people and is called The Unmentionable. People of color and skaters especially, please write! Are you reading this? Do you exist? I do... No tape traders or want lists. Miss Kelina, PO BOX 7219, Santa Cruz, Ca. 95601-7219

RECORDS FROM AROUND the world at cheap prices! Nukey Pikes (JAPAN) Ep on white vinyl-$3.50; Protes Bengt Ep-$3.50; Krull (France) Ep-$3.50; Raped Teenagers(Sweden) 12" on red vinyl-$7.00. We also have some bootlegs. Send SASE for a full list to Desperate Attempt, 1320 S. Third Street, Louisville, KY. 40208 USA.

WANTED: Any items by the following: Adicts, De Mob, Red Alert, Feederz, Partisans, Vice Squad. Also need Punk and Disorderly Vol. 2 & 3, Bulimia Banquet "Party on My Colon", and any Crass 7". I will pay top dollar. Mike, 8341 E. San Salvador, Scottsdale, AZ 85258

PISS POOR PRODUCTS presents Asprin Feast " Pick the corn out of my shit" 7". 500 made - Po Box 94592, Seattle, WA 98145-2492. $2.50 ppd, money orders leave blank.

YOU'D PROBABLY feel like a real idiot reading this classified and not sending $2.50 for the Asprin Feast "Pick the corn out of my shit" 7" on corn colored vinyl. PO Box 95492, Seattle, WA 98145-2492.

OBZINE ISSUE #2 out now. With Rise, Crawl/ Child, Exit 13, Derketa, Malhavoc, Excel, Stand to Reason, Glee Club, Alyis, Mr. Nobody, Refuse to Fall, animal rights, ads, and more. $2.00 ppd. Canadians- Canadian funds, everywhere els US dollars. Want some Canadian exposure? I need bands for upcoming issues. Hardcore, Straight Edge, Thrash, Death Metal, Grind etc. Contributions welcom. Paul Pfeiffer, BOX 515, Newcastle, Ontario, LOA 1HO, Canada.

ARE YOU A VEGETARIAN whose interests lie in things magical, poetry/fiction fixations, human/animal liberation, creativity, questioning reality, music music music, true friendship, silliness, open-minded thinking, the afterlife, and still giving a fuck about this world? If this sounds like your alter ego, please come into my life! Write: Jenn, 4065 24th St., San Francisco, CA 94114

FULL-BORE GUITAR FURY on the new cassette by The Guilt "Striker Angst & Dichrome Wisdom". Grungy socio-political rock. $3.00 post paid or trade for your demo! Teutones Production c/o B. Hilbert, 240 Winona Ave, Washibgton, PA 15301 (other cassettes available too!)

MISFITS/SAMHAIN AUCTION- Eyes To Despise 2xLP (50 songs)-Demonmania LP-Creepshow 7"(blue)-Ratfink 7"-Bucket of Blood 7". Other bands also-Poison Idea "Kings of Punk" LP. Bored Youth 7" (red). Judge "NY City Crew". Write to: Mike W. 3995 Westview St. Douglassvile, GA 30135. Auction ends 1st week in December.

LOOKING FOR CHUMBAWAMBA LIVE, Kamala and the Karnivores (live/ demo.unreleased) and Yeastie Girlz live- also could someone tape Crass Acts of Love LP, and anything by Indirekt, Toxic Waste, The Mob, Identity, and Rubella Ballet. Dave, 728 Grove, Ave. Southhampton, PA 18966-3439.

HELLO! TY SMITH HERE from Poison Planet Fanzine/Namland/Smoldering Remains. I have a new and permanent address. Write me at 711 1/2 E.Grove, Bloomington, IL 61701. Poison Planet #3 out around Halloween, reserve your copy now for $3.00.

RARE HARDCORE/Alternative/metal audio and videp cassettes. Top quality, fast service. Send for free giant catalog. Moonie Tunes 322 S. Main -mr Royal Oak, MI 48067-2614.

18 YEAR OLD female philosopher asks: If these are the best years of my life, what the hell will the next 18 be? Anyone with the answer-write me! Helen, 75 Silver Spring Road, Landsville, PA 17538. All letters will be answered, even if you don't have the answer, write to me. What do you have to lose?

CRIMPSHRINE / MUTLEY CHIX 7" for trade: 10 leftovers without NO IDEA #7 (sold out 2,500 made). Send trade list / stamp. POB 14636 / Gianesville, FL 32604-4636. No Idea #8 out soon with Bimskalabim / Stabilizer 7". First 700 on white vinyl, $3 ppd.

WANTED: (oh shit) The Eat Communist Radio 7" (with sleeve), Big Boys- Frat Cars 7", DWG-Songs from the Album promo 7" and some more. Send for list and send yours to: Edqin Feenstra, 1e Helmerstraat 103, 1054 DM Amsterdam, Holland.

THIS IS A LONG shot: Looking for Sara Cohen / Sutler. She used to live in the Berkely area. I lost touch with her a while ago and would appreciate any info on her where abouts. Please contact: Romeo Santo, 87 Charlsbank Rd., Newton, MA 02158

EX-METALHEADS trade your old metal records tome for new hardcore or cash. I need...Mercyful Fait-"Cures Of The Pharohs"12", Mteal Hammer Tee with King Diamond, Venom's Legions or Welcome to Hell T's, Slaughter (Can) - "Starpado 12" and 7". Also interested in obscure pre '88 Speed Metal, and any Blaxk Metal. Death to False Metal. Ron PO Box 20224, Seattle, WA 98102.

WANTED: PEOPLE TO trade tapes with. Especially wanted Bad Religion "Back to the Known", Silencio Lp's, also 7". Also Misfits, Samhain, TSOL, DI, GI etc. Have quite a good range of UK punk to trade in return. Anyone feel free to write to: Eggy, 52 Elm Grove, Gurnos Estate, Merthyr Tydfil, Mid Glamorgan, South Wales, Great Britian.

2 FEMAILS LOOKING for friends. Hi I'm a 21 year old female interested in getting to know a male (without sounding stupid). I like poetry, animals, I'm politically conscious, and I believe in human kindness and respect for one another, also Billy Bragg. Write me, RF.* 20 year old female college student looking for a male companion to spend time with. I'm a vegetarian with strong beliefs in pacifism, socialism, and ecology. My favorite bands are DK's, Conflict, Black Flag, Billy Brag, and Germs. I like poetry, reading, and writing. Please wriete to S.L.S. Both of us can be reached at POB 1253, Placentia, CA 92670

FOR TRADE: Rocks 7" (Boring), Razar 7" (Shutdown), Psychsurgeons 7", Bad Brains 7" (SST promo), Damned Giveway 7" (Stretcher case), Deep Wound 7", Happy Squit 7" (compilation), Rotters 7" (Siton...) and more. Edqin Feenstra, 1e Helmersstraat 103, 1054 DM Amsterdam, Holland.

STARTING A COLLECTION of art and poetry, for a bimonthly publication every contributor will recieve a copy and gracious praise in the publication. Sound good, send stuff to, Jason Siefker, 211 13st, Seymor, IN 47274

FOR SALE; J&MC 45's, Mudhoney/Sonic Youth 45, Tad/Pussy Galore 45, Green River "Rehab Doll" (green) LP, "Together We'll Never" 45 (green), Mudhoney "Touch Me" 45 (purple), FE Sonic Youth 45 (live). Send bid w/ stamp to Doherty, 122 Middlesex, Millis, MA 02054

ALL THIS AND MORE tape comp out now. 10 european SE/posi bands. Charley's War, Steadfast, Think Twice, No Way Out, Crivits, Breakin' Through, Tall Man, Project Hope, 8 Forces and Out Of Line. UK - £1.50 Europe - 5DM US - $5.00 prices postpaid from Barry, 442 Wakefield Road, Denby Dale, Huddersfield HD8 8QJ England. Fuck Leeds United!

MOLLY, WHERE ARE YOU? I've got stuff for you! Howdy to Tim, Skip, Rob, Wes, Gary, Emil, John and Demi Tasse! From Mimi, 126 Huxley Drive, Amherst, NY 14226

I'M SELLING the first pressing of Minor Threat " Out of Step ".12" in excellent condition. Send bids or call: Dawn, 8900 Tilden Ave., Panorama City, CA 91402. (818) 891 5608. Also Electric Chairs "Fuck Off" 7" (Jayne / Wayne County) thanks.

I WANT TO hang out with a girl (any race) and go to shopping malls and eat ice cream and whatever. I'm black, 22, 5'6", brown eyes. Metallica, Badlands, Steve Vai. Send photo, age, height : Peter, 1512 W 48th St., Los Angeles, CA 90062.

SEX PISTOLS VIDEOS. Rare footage now available. "Buried Alive" or "Decade", specify title. $24.00 ea. Post paid. Hey shitheads $45.00 for both. US dollars only to: N.P., PO BOX 42 Bound Brooke, NJ 08805. Do it now!

CONFRONT HAVE returned, and are mackin' like dogs, classic clevo straight-edge at it's best. Demos available for 44. Shirts for $10. Write to: Confront, 26610 N. Park Blvd., Olmsted Falls, OH 44138

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

HI! I'M A FILM student new to the L.A. area, and gettin' pretty lonely out here! Into DK's, Misfits, and (whatta ya know!) movies! Puh-leez writteth me at:: Erick, 2240 1/2 Yosmite Dr., Los Angeles, CA 90041. Thanks!

UNCLE JESSE HELMS said it was ok if you sent us $3 for our new tape, "Temporarily Insane Hair-caring Hardcores from D.C.", even though it contains profanity, because he liked the cassette cover. Sample our well endowed piece of art, available from The Someday People, PO BOX 384, Front Royal, VA 22630. Music to balance youre budget by.

SELLING MY RECORD, TAPE AND T-SHIRT collection from 1962 to the present, all kinds of music, from funk to punk. Please send all want lists. Bob Farrington, 7 Florence Dr. Clark, NJ 07066.

SQUALID ATAVISTIC VENERIES: The first freak productons graphic arts catologue is now available. For a free copy send your name and address to: Ricki Dee, 212 West Hillside Apt. #4, Lansing, MI 48933

TRADE: Fartz LP, Anarchy LP. Blood Feast 12", Sand In Face LP, Screws 12", OD's LP, Unjust 12", Embrace LP, Rhino 39 LP, Messiah LP, Bad Posture LP, Subculture LP, M.Law LP, Iron Christ 12", Iron Sheiks 12". Want:Shades Apart LP, Stevie Stilletto (any stuff), US Distress LP, Flower Leopards (any), Freeze LP, PI (any). Write to: Tanja Zalmstra, Middenweg 13b 10988 AA, Amsterdam, Holland.

TRADE: Infest 12", The Mob "Upset-Step", Pillsbury HC 1st press 7", YOT "Eyes", White Cross 7", No Comment 7" (graywax), and more HC and grind. Wants: Siege "Drop Dead" 7" (colored)Morbid Angel "666" 7", Napalm Death "Live" EP, and more. Send LIsta to: Mark G. 8737 Tilmont Ave. Pico Rivera, CA 906660. USA. No rop offs!

OVERKILL RECORDS! The Following is our want list...Positive Peer pressure T's in L or XL, YOT "CBGB '86" boot, YOT Wishing Well T's and sweats, Schism #7, and any issue of Lovesact zine. MRR #1-12. We'll pay or trade. Send your wants (We've got everything) or price to Overkill Records, PO Box 20224, Seattle, WA 98102

SOCIETY'S RESIDUE FANZINE number 2 will be out by Thanksgiving. Interviewed are: Citezen's Arrest, Four Walls Falling, Far Cry, Initial Reaction, Hippycore records and 'zine plus lots of other shit!! Cost is $1.oo to Jason "X" Schwartz, Rt.2 Box 260, Fredricksburg, VA 22405

SHY AND LONELY male seeks correspondence with a female in the bay area. I'm 25 and have all the standard punk rock interests (anarchy, vegetarianism, etc.), but without the fashion. Robert Brown, 2331 Blake St. #204, Berkely, CA 94704.

SALE/AUCTION/TRADE -7"s, 12"s, zines. Chicago stuff Effigies, No Future / Riot city, Crass Records, Poison Idea, Sub Pop, NY Noize, Sham, early U2, Killdozer Box. No Misfits. SASE for list. Randy, 3468 S.119th, W Allis, WI 53227.

SALE/AUCTION/TRADE - Regional comps: Chicago, Portland, SF, DC, Milwaukee, Philly, Boston. MRR: Turn..., Flex... (Wheat). B. Flag Louie (SST red & Pboy) GG Allin Letters, Autographs: 7 Seconds, Bomb, TG. No Misfits. SASE for list. Randy, 3468 S. 119th, W. Allis, WI 53227.

SUPPORT COMPUTER VIRUSES! Get Poppin' Zits! the official journal of the Artificial Life Liberation Front. 48 pages of multihued threats to the dominant paradigm. Worthy trade and 5 oz postage, or $3.00 to: Jerod Pore 1800 Market St. #141 San Francisco CA 94102.

SEEKING - Unsane "This Town", "Concrete Bed" 45's, Halo of flies "No Time", God Bullies "Fear and Pain, "Sex Power Money". Also looking for live tapes of the aforementioned combos and also by Big Black, Dinosaur Jr, Rapeman, and Husker Du.Bruce, 6021 W. Fleming Rd., Atwater, CA 95301.

DUMT is a "thrash/punk" band, and they need some help. They want to release something on vinyl in the very near future, be it on their own, or just a song on a compilation 7" single, EP, 12" EP or album. Can you help? P.O Box 301, Mountlake Terrace, WA 98043-0301. "Dumped Again" demo still available for only $4.

NEW BANDS WANTED! Original, powerful bands wanted for comp. tapes. I've already put out 2 comps. I want bands from all over the world with their own style. All bands used, but please NO metal, straight edge, racist, crap bands. Send a tape now, to Berzerk tapes/ 9890 Tamarack/ Brecksville, OH 44141

THREE GREAT CHEAP TAPES! First - Sockeye "My Dick Fell Off Again!" cassette - 60 minutes of unreleased stuff. Second Reaction "Penus Rarities" - 6 songs plus interview! Third - "Go Berzerk" - The origional comp. 14 bands 44 songs 90 minutes $3 each. Berzerk Tapes/ 9890 Tamarack/ Brecksville, OH 44141.

36 YEAR - OLD MALE, spiritual, creative, comical, seeking correspondance with both male and female, all ages. Love music (psychedelic,garage - punk, rockabilly, country, folk, and soul.) Enjoy movies, outdoors, photography. Photo exchange welcomed. "Jeffrey", Box 301, Indiana, PA 15701

POOTLY NAUTCH is Chicago's wierdest band. Call us for comps, bookings or hot talk. We have a female drummer. Leave address, numbers on my machine? We luv you. Do you luv Pootly Nauch? 708 8486977. We are Killdozer meeting Jim Morisson.

PENPAL PEOPLE: Male New Waver From Hell seeks constant penpals from all U.S major metro areas and all foreign countries. Professor Pyramid, 111 12th Ave. N., St. Petersburg, FL 33701 - 1825

DOWNSIDE - We are a melodic, metal-influenced hardcore band from Minneapolis. 5 song cassettes & 2 sided T-shirts available for $3.50 and $8.00 ppd. Cash or MO only! Payable to Mike Paradise, 770 Curfew St. St. Paul, MN 55114

FOR SALE 7"'s by: Minor Threat, AF, Infest/ PHC (flexi), Aware,Gang Green (green), Fear, GI, NFAA (1st), Reason 2 Believe (1st), Warzone, Judge (1st), Plasmatics (splatter), Wind Of Change, Slapshot (green), Negative Approach, Side By Side (1st), Wide Awake (1st), GB (yellow), NYC Together comp., Albany style HC and more. Send SASE for list. Bids end Dec. 31. Trent 1271 Oakhurst Dr-Slatington, PA 18080.

FOR SALE - LP's: FU's "Kill For Christ", CT Fun comp (w/ early YOT), Straight Ahead, and Sonic Youth "Kill Your Idols" Will trade Sonic Youth for early Swans stuff others are all for sale. Bids end Dec. 31. Trent, 1271 Oakhurst Dr. - Slatington, PA 18080.

DO YOU BLAME ALL OF YOUR FAILURES on a meddling house cat? Do you fancy being Jesus or Travis Bickell? Do you have problem deciding who should play the bass? Welcome to the tragic world of The Apathetics. New "Happy As The Next Guy" demo available from Slapping Mofat Records, 2005 E. Wren, Peoria Hts., IL 61614. $4.00 ppd.

I'M PLANNING TO VISIT Norway, Sweden, Finalnd, and Denmark, or maybe England, Ireland, and Scotland in July/August 1991. I'm searching for people to communicate with , and would sincerely like to do something constructive through my visits. Return visits would be highly appreciated! It would be great if any person who feels dedicated enough, would write me. Every person, no matter which country. Thanx in advance for taking the time and effort to write me. Direct reply 100% guaranteed! Oliver Knopp, Sterner Strabe Nr.3. D-5460 Linz Am Rhein. Germany.

OUT NOW ON DR. STRANGE RECORDS - Manson Youth "Death Dance" 7" EP> This four song record comes on gold vinyl, limited to 1000, and is hand numbered. This is the same Manson Youth which first appeared on "Noise From Nowhere". Price is $3.00 ppd. in the US, and $5.00 overseas. Send chech, MO, or cash to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 01701. (Dealers write for wholesale prices). Also check out our newest catologue paxked with hundreds of rare and out of print punk records from 1976 to present. Dickies, X-Ray Spex, Misfits, Social Distortion, and a lot more.

DRYROT LOOKING FOR SHOWS in Indiana, Michigan, Ohio, Kentucky, Illinois, anywhere in the area. Please contact Willie Hodges, 1671 Capri Ln, Richmond, IN 47374. (317) 962-4765.

MINOR THREAT 1st (green jacjet), Bad Brains "Pay To Cum" (no sleeve), NEO's "Hasiban", Misfits "Evil Live" (7" on Plan 9), 7 Seconds "Brains" (on AT), and "Committed" (Squirtdown, red sleeve), Lewd "American Wino" LP, Randy Rampage solo 12". Offers welcome, to the Ben Weasel Appreciation Committee: T. Leeuenburgh, Loveslug HQ, POB 70397. Amsterdam 1007 KJ Holland (That's Holland, Europe, not Michigan.)

SO. CAL GIRL planning cross-cuontry trip up both coasts and basically everywhere in the US for next summer.I'm a non drink / drugging individual, looking for places to stay. Any help is greatly appreciated! Sam, 1112 Monterey Vista Way, Encinetas, CA 92024

ANYONE SEEKING tape traders or want to sell your albums, maybe even exchange artwork (maybe for your zine) write me and send me your lists. Also if you have anything relating to Misfits/Samhain /Danzig to sell or trade write! Tim, 1116 North Prarei, Lacon, IL 61540

WRITE TO ME. It's not like you have anything better to do. My favorite band is the Village People, but I'm anokay person anyway. Really. Send stuff to: Jen, 7 Mckean Pl., Newark, DE 19711.

I'M IN PRISON for eight years, all readers please donate one dollar so I can save to buy a guitar. Your kindness would really help. Please, I need to play. Send whatever you can. Dale Austin, Box 661, Waupin, WI 53963.

OUT NOW! Doom "International Raping Mother Nature". 7 incredible live tracks on 7" EP. Limited edition, (500 made). $15.00 (inc. P&H) Be quick! EDU, Ankkuruik.1, 95400, Tornio, Finland.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

STILL ANGRY? Music Distribution send for free catalog. Lots of good stuff for cheap prices... How can you beat that? Also Political Asylum LP " Window on the World". 7$ post paid to: 283 Roncesvalles Ave., Toronto Ontario M6R 2M3 , Canada.

THIS IS BLAIR from Doomwatch. We have a new address: PO BOX 14281 Pittsburgh, PA 15239. Any mail sent to our old address (BOX 14055) will NOT be forwarded to us. If you sent mail to our old address, please write again to the new address! Our new 7", Crankin' @!" b/ w "3 Chord Opera" should be out by the time you read this. It's $3.00 ppd to the above address. We're going to tour some this fall and are trying to plan a major tour this spring. Please write!!

NEW, UNPLAYED 7"'S: Misfits- Famous From Filmland (marble), Caugh Cool, Boot, Return Of fly, Ratfink (red cover). Danzig- One Night in Hell. Samhain- On Earth As In Hell. Fear- Live Saturday Night. Yiuth Birgade- What Price Happyness. DRI- Violent Pacification. All $15 postpaid each. Misfits- Al's Bar Lp $20 ppd. Erick Kwan, 223 W. Hammel St., Monterey Park, CA 91754.

BEAT HOTEL- Mail order!!! Hardcore, Ska, Post punk, Death, Dance music... We've got it all! Lp's, CD's, cassettes. Send $1 (refundable w/order) for huge catalog. Foreigners send 3 IRCs. We also sell video! Send us a list of your favorite bands and we'll send you a list of what we've got. Beat Hotel, PO Box 71869, Madison Heights, MI 48071.

LIVE SHOWS- Live shows, radio shows, and demos by ALL, Descendents, Milestone, Dagnasty, Social Distortion, Misfits, Ramones. I have several new shows since my last ad. Send a SASE to JasonDuncan, 124 Willowood Dr., Inman, SC 29349 for list. Also many thanks to all the people that have ordered from me!

INFLUENCE #6: NFAA, Chain Of Strength, Haywire, G-Whiz, Believers, Powerhouse, the usual features, reviews and a pin up with Fuhgazi, Bad Brains, Carry Nation, Infest and more. $1.50 ppd. Anji Booty, 664 12th St. #207, San Pedro, CA 90731

¡ACHTUNG! We've got lots of grabables for all the negative alcoholic slobs out there...Meanwhile we promote and encourage war within the rankks of record/zine collector toads...$1.00 US. or 3 IRC's worldwide for a catolog. Pogo On Your Fucking Face Distribution. C/o Freddy the Bastard, PO Box 14932. Gainesville, FL 32604

TWO DYNAMIC VANCOUVER Canucks fans will be in San Fran, Dec. 14-17, to see Naked City on the 16th at Slims. Any info on shelter/ squats/hc gigs on the 14th and 15th is much appreciated. To: Doug MacMinn, (604) 361-4584 - call collect, no shit!

MISFITS AUCTION: Beware 12"; Die, Die (purple); 3 Hits From Hell, Bullet, Halloween w/insert; Samhain Initium (marble wax) plus many more boots and originals. Send bids and SASE (or 2 IRCs) for auction and trade list to Brian, PO Box 138, Elmhurst, IL 60126. P.S. No postage = no list, sorry.

WANTED: NO FUTURE, Fall-out, Germs 7"s, Necros Sex Drive (orig), Big Black Bulldozer (metal box) and Lungs LPs, early Dischord, early Touch & Go, D.O.A. 7"s, Adicts 7"s, X-Claim stuff, Toxic Reasons War Heroes 7", Freeze Tourists 7". If you have these or anything else, send a list to Brian, PO Box 138, Elmhurst, IL 60126.

DETONATORS ROADIE, Fred, Thanks: Denise, Narrow View, Tri-City Kids, Rapid City Crew, Marla, Kris, Criterion, Madison Bunch, Problem Children &family, Schmag, Mike (NY), Necradecia, State College Punks!, John & Kim, Dayton Warehouse Folks, Bazooka Joe family, A.O.S., Crazy Johnny (Augusta), Chris B., Antischism, FSCB people, Dr. Mary, Phantasmorgasm,family, Lance, Spot, and Suzanne. For help, generosity, and friendship on tour-Get In Touch!! Fred Landeen, 735 Church St. SE Salem, OR 97301

SHELTER ON VIDEO. Their very first show. Recorded live in Conneticut 6-15-90. Also available Youth of Today live in Conneticut 1-7-89. Both videos are excellent quality and $15.00 each ppd. Both for $25.00 ppd. VHS?NTSC format only. Cash or money orders payable to: D. Fitch, c/o ATB, suite 118, PO Box 3894, Milford, CT 06460, USA. Foreign orders add $2.00 per tape for extra postage. Japan add $5.00.

RECORD/ZINE SWAP meet - Reseda, CA. December 16th. No door/table charge, you must help advertise - system Opposed Distr. - Leave message (818) 905 4631. A bandcalled The Dumfucks wil do interviews for your zine - punk like Flag, Germs, Flipper - 7146 Remment Ave. #120 / Canoga Pk, CA 91303.

WANTED: HARDCORE Lp's/12" rarities, delections, obscurities, colored wax esp Sub Pop, Dischord, B.Y.O, Plan 9, Triplex. Will buy or trade. Can get lots of U.K punk, Oi, hardcore. Write: Sandy, 28 Victoria Road. Leven, Fife, Scotland, KY8 4EX.

FOR SALE: Minor Threat "Out of Step" 1st press/ Maximum Rock N Roll "Not so Quiet" comp/ Corrosion of Conformity "Eye For an Eye" 1st press/ The Stalin picture disk/ Avengers "We Are The One" Ep (Danger House RCD)/ Iconoclast "In These Times" Ep (Flipside RCD)/ Rhythem Pigs "An American Activity" Ep/ Capitol Punishment 1st Ep (Stage Dive RCD)/ Articles Of Faith "What We Want is Free" Ep/ Ignition "Anger Means" Ep (orange vinyl)/ Ignition "Sinker" Ep/ Swiz "Down" Ep/ The Inbred "Reproduction" Ep (green vinyl)/ Modern Method Records comp Ep (without jacket)/ Epileptics 1970's Ep/ Power Age "World War III?" Ep/ CCM first Ep/ Heresy "Never Healed "flexi/ Wretched "Finire Mai" Ep/ Peggio Punx "I Stanno..." Ep/ Government Issue "Make an Effort" Ep (clear vinyl). Send your price to Alain, 3 Chemin Du Moulin, 92130 Issy Les Moulineaux, France.

VIRGINS UNITE! I'm now making a zine about the best sort of people-virgins! Please send contact addresses, stories and anything virginic! I need cover photos/art for my other zines. New Zealanders write me! You'll be happy you did! Juan PO Box 134, Wannseville, MO 65583

GIG POSTERS WANTED! Old and new gig posters from any punk band that has ever exsisted. Would especially like Chaos UK, Conflict, Disorder, Crass, Social Distortion, and international SNFU. Write to: Mike Ostapchuk, 3611-51 St. Edmonton, Alberta, T6L-1C7

BRAND-NEW 7": Misfits- "Walk Among Us" 2x7", red, $30. Violent World, marble, $16. Undead- Verbal Abuse, $40. Subhumans (Can.)- Firing Squad (1980) $35. DRI- Dirty Rotten (Dirty Rotten 1983 origional, 22 songs on 7"), $75. Misfits- Eyes to Despise double Lp, 3 shows, studio outtakes, $40. All postpaid, insured. Eric Kwan, 223 W. Hammel St., Monterey Park, CA 91754.

RECORD PRESSING: Let me turn your demo tapes into $$$$> We can do 7" and 12" projects of excellent quality at fantastic prices! We specialize in small quantity colored vinyl 7 inchers! Write for free price list today! Mike Sheets, PO Box 55072, Indianapplois, IN 46205

FOR SALE: DYS- Brotherhood LP (with insert) $79.00. First come, first serve. Also available: Hüsker Dü- Early Years (boot) 7", Iggy & The Stooges - Live in Cincinatti (boot) 7", Thrown Ups - Eat My Dump 7", Misfits- Live night...(boot) LP, Sleep Chamber - Live Palace Rhodes Theater LP, all $25.00 each. Inquire first. Ben Gilbert, 40 Chase St. Newton, MA 02159.

RARE/SEMI RARE UK/US 77 punk, hardcore, Oi and thrash, on tape. For 18 pg list send $1 to Jeremy Lander, BOX 584, Boston MA 02120. Lewd, Anti, Germs, Eater, RF7, Adicts, Outcasts, Adverts, just to name a few.

VIDEOS FOR SALE- Crass, Crucifix, BGK, GBH, Misfits, Plasmatics, Jam, Gwar, Meatmen, GG, Damned, Black Flag, DK's, Toxic Reasons, JFA, SNFU, Faction, GI, Ramones, MDC, Dicks, Buzzcocks and many more, for complete list send $1 to: Jeremy, BOX 584, Boston MA 02120.

FOR TRADE: Breakaway7" Soul Force, Hardstance Face Reality 7", Grn. Reason To Believe The Next Doos Soulforce 7", Even Score A New Means 7", Grey (2), Sloppy Seconds Come Back Traci 7", Awake 7" SamIAm 7" green clear, No Use For A Name 7" Gold, Lookouts 7", blueswirl,Yuck Mouth 7". Want: Unit Pride 7", Gorilla Biscuits 7", Release 7", Chain, What Holds Us Apart 7". Eric, 1639 E St. #302, Hayward, CA 94541.

WANTED WANTED WANTED WANTED Social Unrest "Making Room For Yoth" 7", The Varukers "Another Religion Another War" 12", Chaos UK "Loud, Political, and Uncompromising" EP, Chaos UK "Burning Britain" EP, Germs "What We Do Is Secret" 12", The Rude Kids LP. Iron Cross "Skinhead Glory" EP, Big Boys/Dicks split LP "Live At Raul's". Freddy The Bastard, PO Box 14932, Gainesville, CA 32604.

ADVERSITY ZINE #5- is out now with Carcass, 7MON, Disrupt, Atrocity, Chaotic Plague, Namland, Skeletal Earth, and many more. Plus photos, reviews, scene reports, and art. 40 pages for only $2 ($3 overseas) to: 144 Wadhams Ave, Torrington, CT 06790. I'm also seeking contributors for socio-political articles.

COLLECTORS 7" SALE: Clash, Bauhaus, Misfits, SubPop, US and UK HC. Send for list: PO Box 356, Bisbee, AZ 85603.

NEED PEN PALS that like to listen to Ill Repute, Bold, Accused, Poison Idea, NYCM, Death Sentence; while eating green eggs and slimy ham. H. Gee, 11807 Mustang Ridge, Housion, TX 77067. All replys send pictures. Hi Megan, J.B.J.S.

WANTED: Immoral Discipline. Original demo, records, live audio, video, etc... Will buy or trade. I have on video: Y.D.L., slapshot, Agnostic Front, Uniform Choice, plus others. You'll get my complete list when I hear from you. Mike Ramey, 568 State St., Meadville, PA 16335.

FULL CIRCLE new list out now. Tons of kickin' core shit. Records, cassettes, videos, CD's, shirts, magazines, fanzines, and more. Send SAE (UK) or 1 IMO (Europe), 2 IMO'S (others) now to Full Circle, 12 Bell Street, Newsome, Huddersfield, HD46NN, UK.

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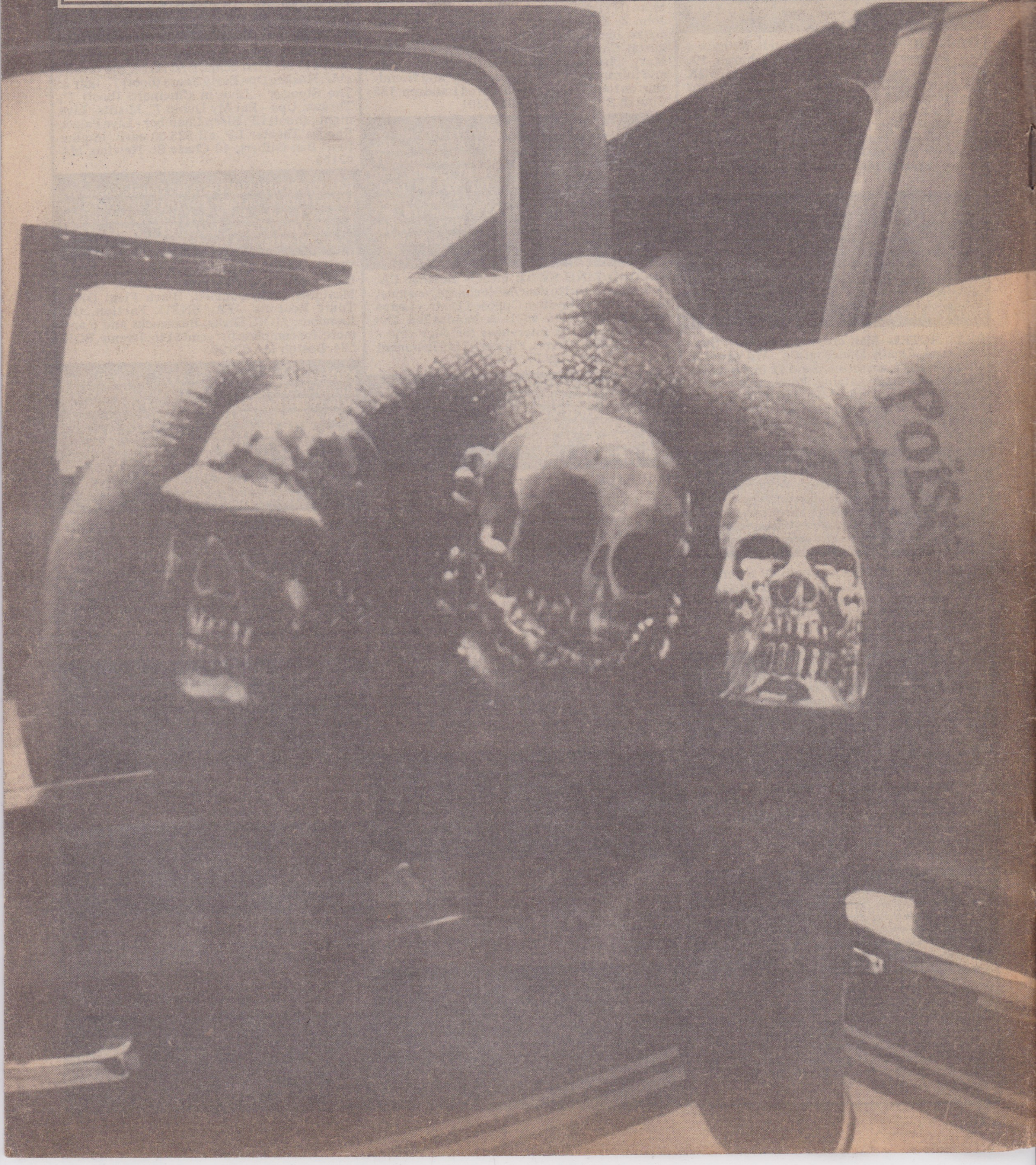

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The following interview was done by George Curran in Ireland, through the mail with a member of The John Brown Anti-Klan Committee. People have seen their ads in MRR and have wanted to know more on their views, so here goes.

MRR: How broad is your support base? What sort of people work with you and with what other anti-fascist groups do you affiliate yourselves?

JBAKC: Our campaign against nazi skinheads has brought us a lot of support from punks and anti-racist skinheads. But we also work on campuses, with club owners, and in the overall progressive movement. We are a group of people who range in age from our 20s to our 40s who define our politics as anti-imperialists. The U.S. does not have as clearly defined an "anti-fascist movement" as we gather exists on your side of the Atlantic. The extreme right here rarely calls itself fascist, nor does the opposition. The exception is the anarchist tendency and the gay liberation movement. We work closely with anti-racist activists like Anti-Racist Action, who identify mostly as anarchists. And in San Francisco in particular, we have close ties with ACT-UP, the militant AIDS activist organization, who has led campaigns and demonstrations against homophobic religious fundamentalists.

MRR: How worrisome is the current resurgence in racism? Is it temporary? What are the reasons for the upsurge?

JBAKC: Racism is as American as apple pie. The country was founded on genocide against the native peoples and on slavery, and white culture and society are deeply racist. We think the upsurge in racist violence and racist organizing is very troubling, and it comes both from conditions of peoples' lives and from explicit social/government policy. The '80s were terrible times for Black and other minority peoples in the U.S. Income inequality between whites and non-whites is on the increase again; non-white unemployment is about 2 and a half times that of whites. After growing for years, Black college enrollment is declining. The U.S. ranks 1 9th in infant mortality because of high infant mortality among Black, Latin and Native people (because of no public health programs, etc.). The infant mortality rate

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NO KKK— NO Fascist U.S.A!

"Too black, too strong, chanted young Black people as they surrounded KKK supporters and threw rocks at racist skinheads. That comes from one of Public Enemy's raps. That's where the youth heard it, but where it comes from originally, is Malcolm X."

OWN ANTI-KLAN COMMITTEE

"We take our name from John Brown, the 19th century white abolitionist who gave

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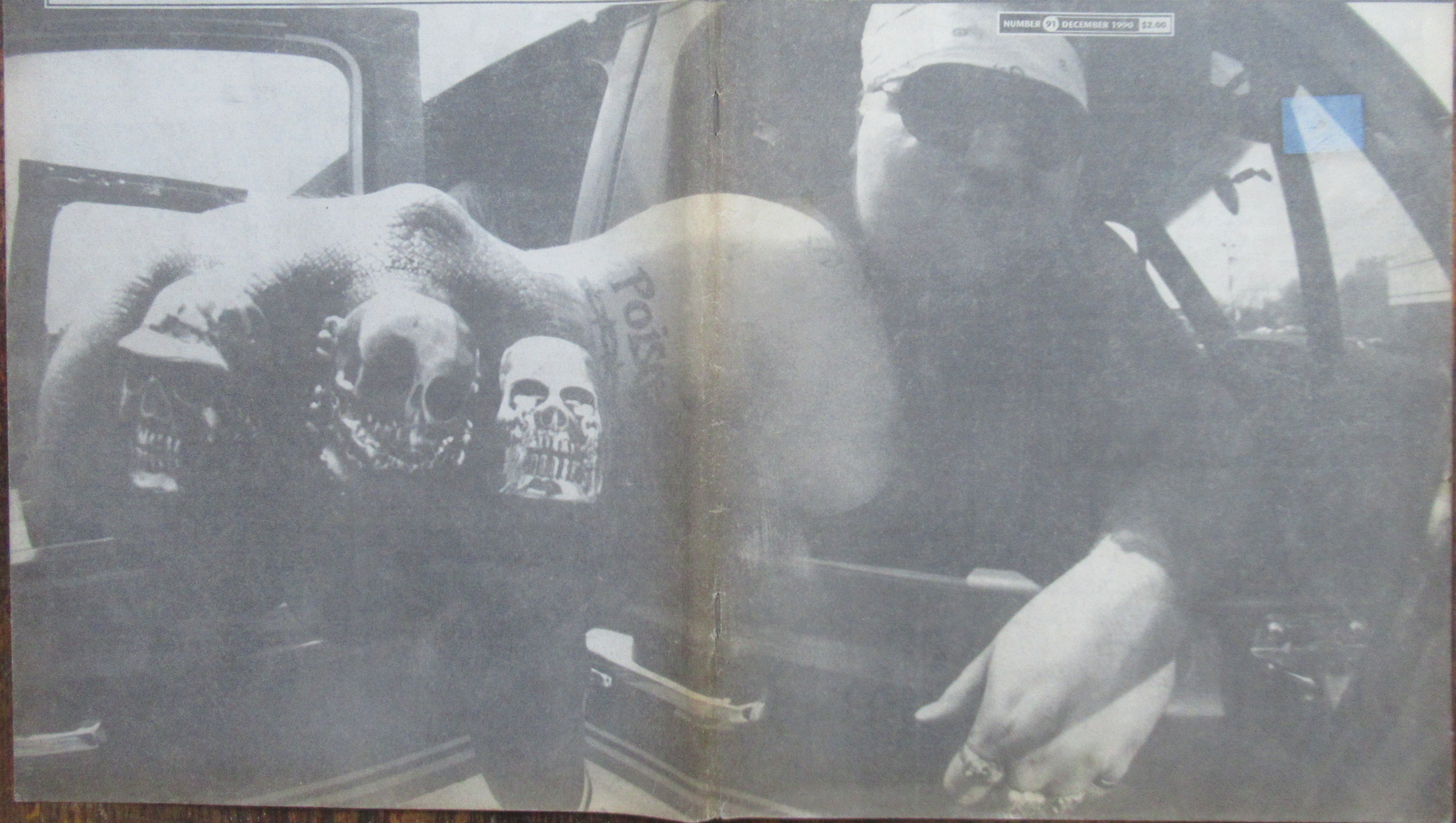
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